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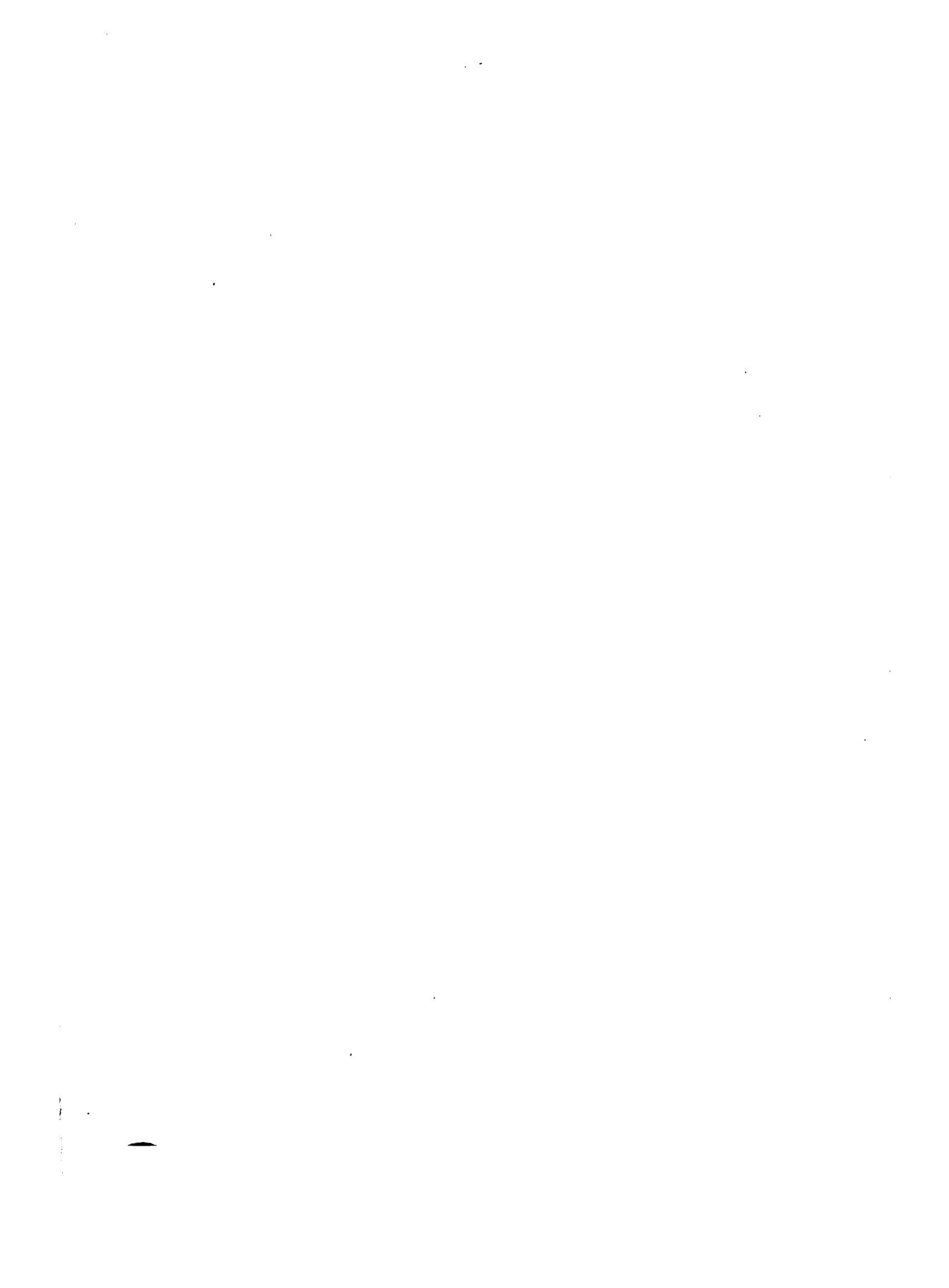
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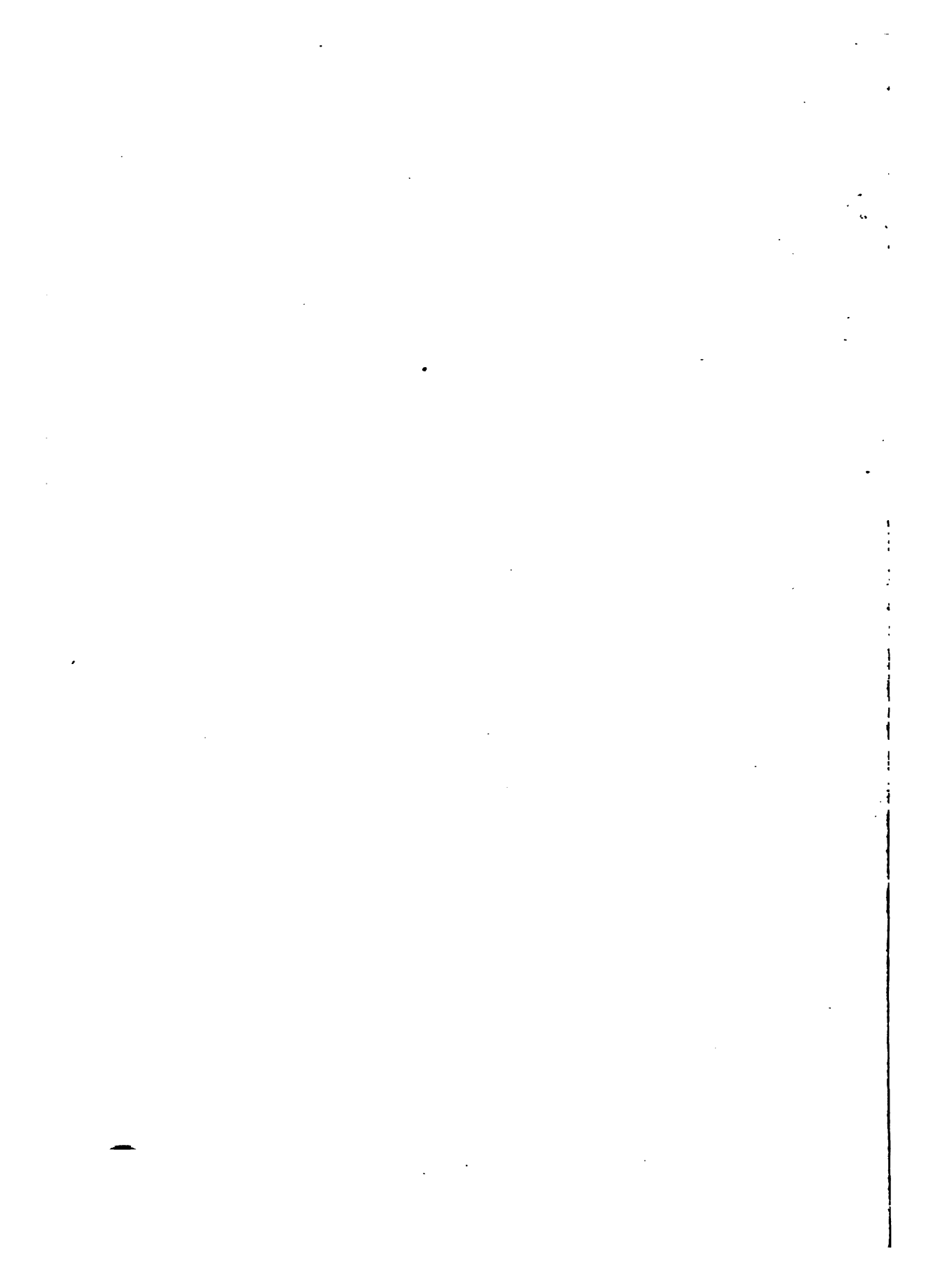


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*Van Dyck: his Original Etchings
and his Iconography*





VAN DYCK. PORTRAIT OF THE ARTIST
Etching. From an impression of the first state in the British Museum

VAN DYCK
HIS ORIGINAL ETCHINGS AND
HIS ICONOGRAPHY

BY
ARTHUR M. HIND
OF THE DEPARTMENT OF PRINTS AND DRAWINGS
BRITISH MUSEUM



BOSTON AND NEW YORK
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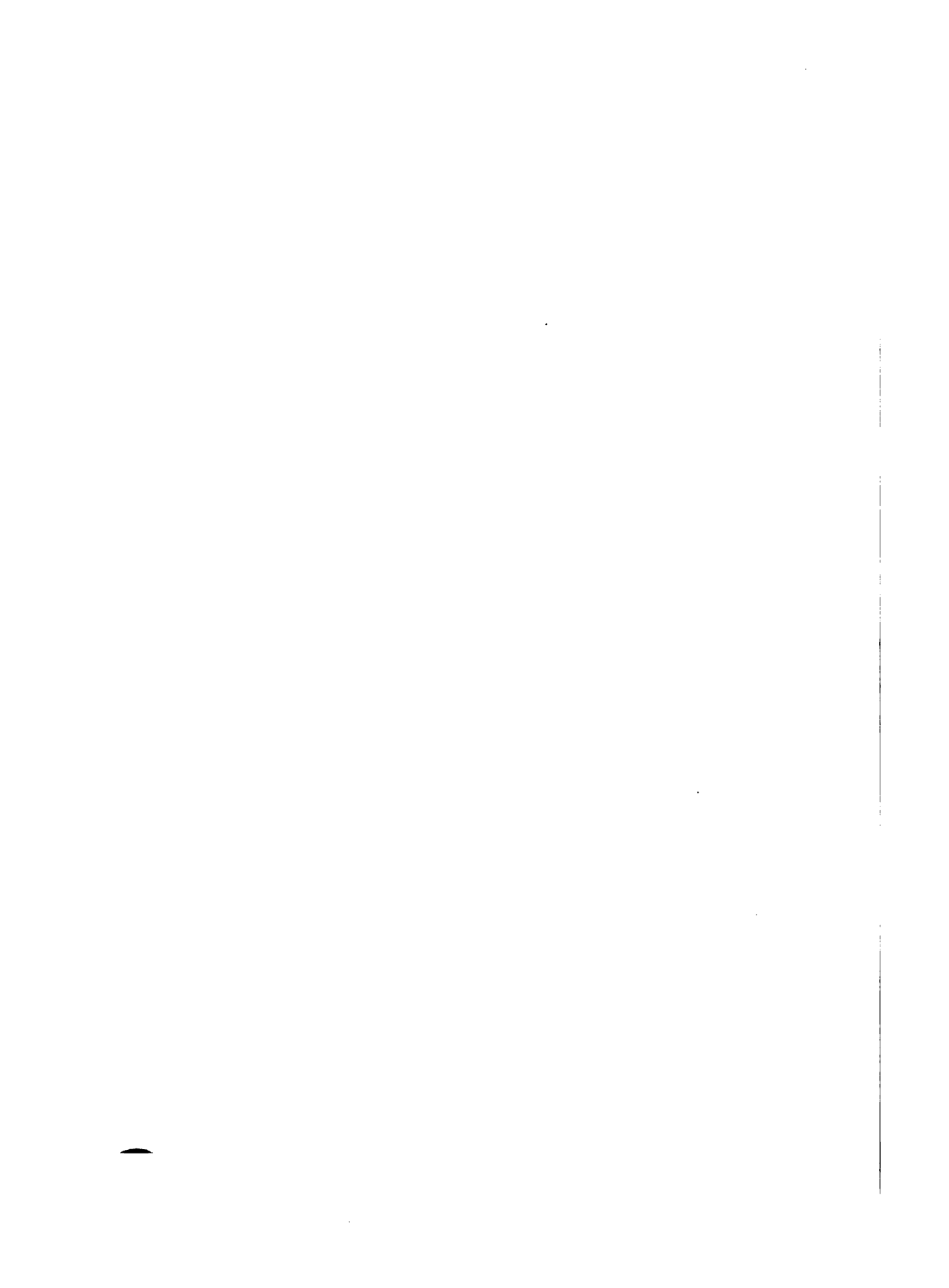
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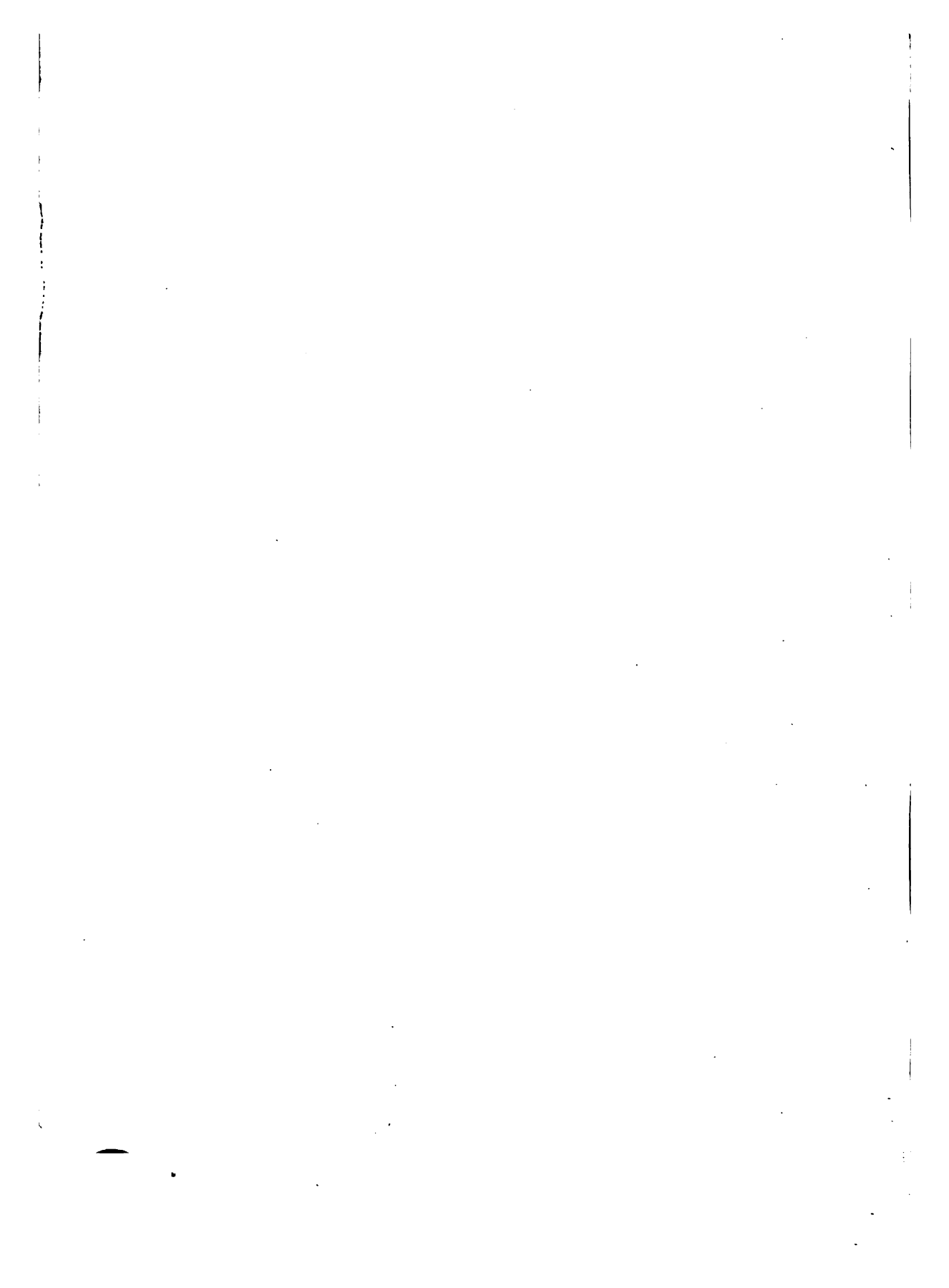


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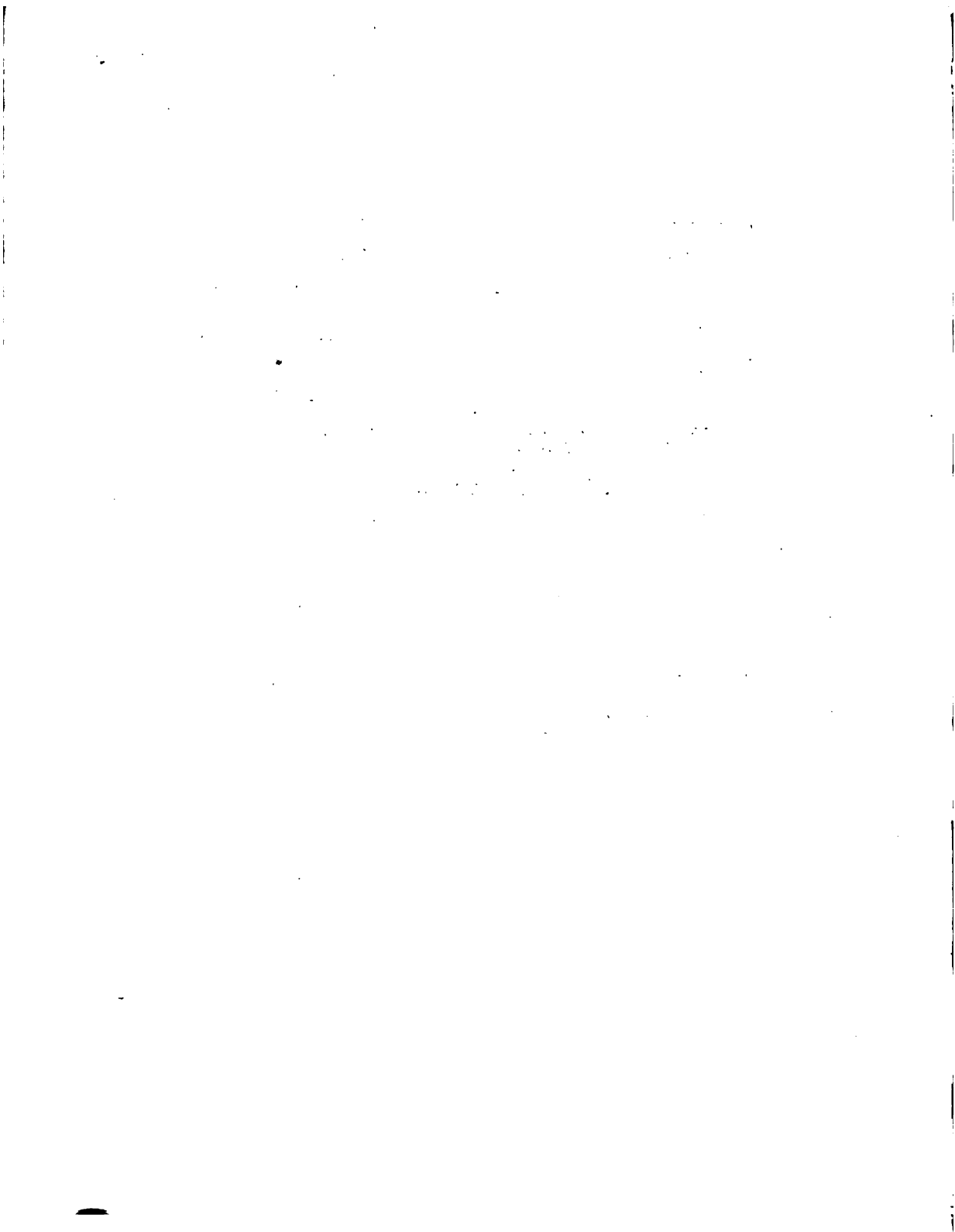
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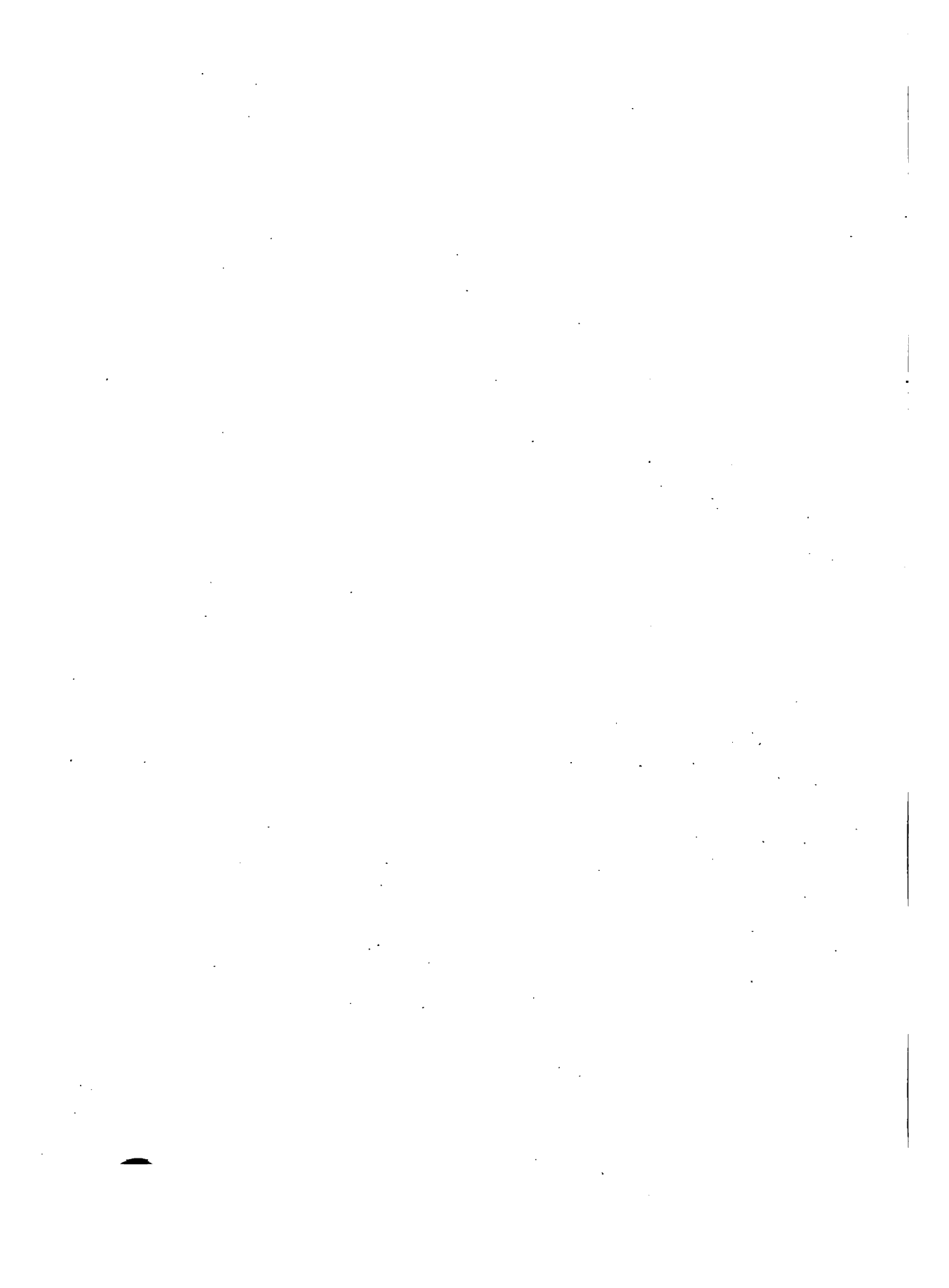




VAN DYCK. TITIAN AND HIS MISTRESS

After the painting by Titian

Etching. From an impression of the first state in the British Museum



VAN DYCK:

HIS ORIGINAL ETCHINGS AND HIS ICONOGRAPHY

I



AN DYCK is not so widely known as Rembrandt in the capacity of original etcher. Both were most prolific painters, and Rembrandt almost equally prolific in etching. But with Van Dyck original etching was only a small phase of his activity, twenty-one etchings at the most forming his complete work in this field. Two of the twenty-one are subjects, the *Reed offered to Christ*, an original composition of Van Dyck, and *Titian and his Mistress*, after Titian.¹ The rest are portraits, and the majority among the most masterly plates produced in the whole history of portrait etching. In fact, in spite of the limitations of his practice of the art, Van Dyck has no rival as an etcher of portrait except Rembrandt. And

¹ The etching may have been based on the picture attributed to Titian in the collection of Captain Archibald Morrison, at Basildon Park. See below, *List of Van Dyck's Original Etchings*. There is a sketch after this or another version of the picture in Van Dyck's *Sketch Book* at Chatsworth (see Lionel Cust, *A Description of the Sketch Book by Sir Anthony Van Dyck used by him in Italy 1621-1627, and preserved in the Collection of the Duke of Devonshire, K.G., at Chatsworth*. London, 1902. 4°).

on the basis of the purest style and safest conventions of the art Van Dyck may even claim the precedence. I do not thereby mean that he was the greater master. He was a genius of wonderful brilliance, but never showed the same depth of inspiration as Rembrandt. Rembrandt's was unquestionably the deeper insight into human character. But the very power of his vision may in the end have militated against his success in portrait.

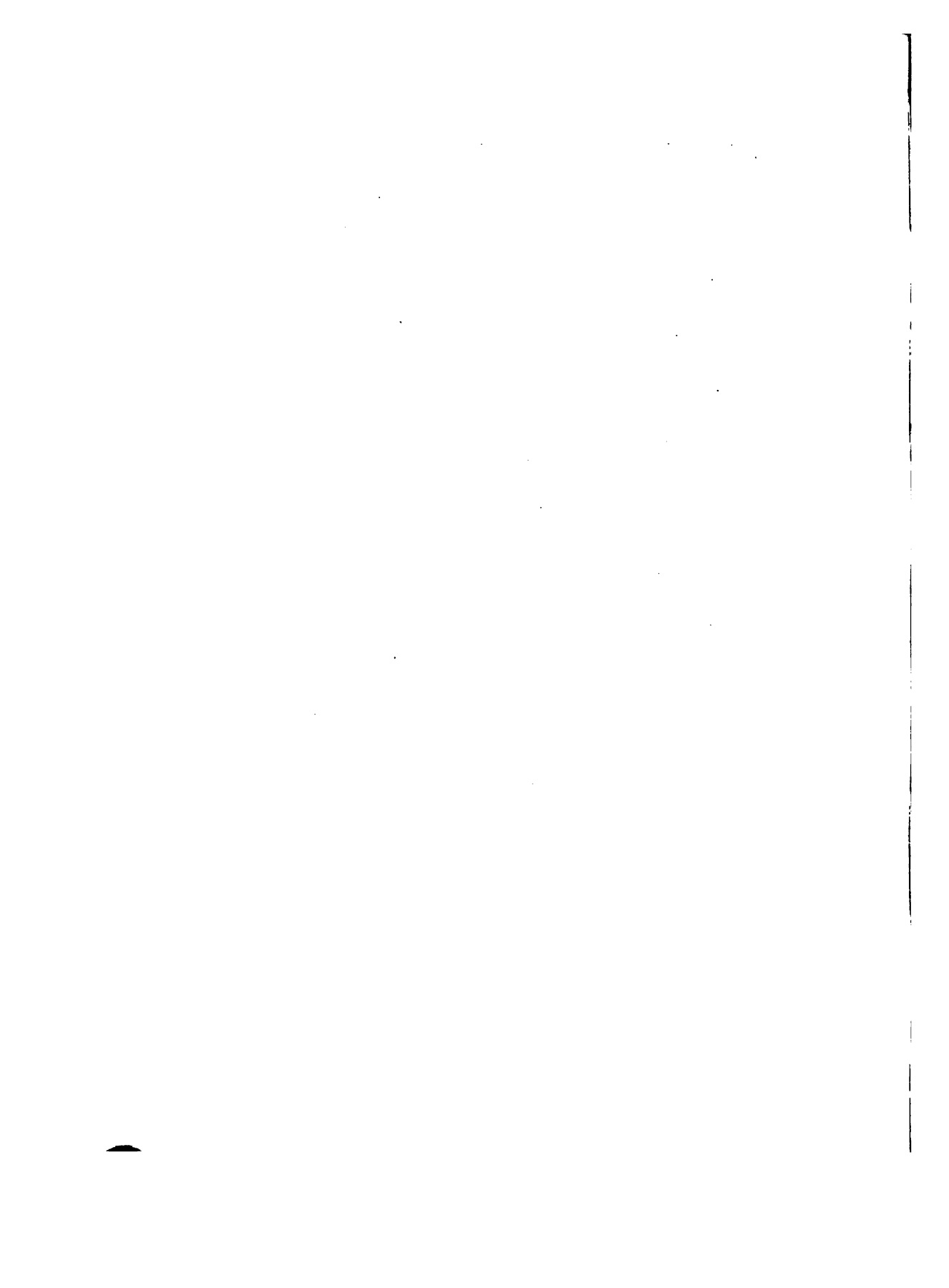
In his later portrait etchings, such as that of the *Old Haaring*, we feel that Rembrandt renders the complexities of human nature with the greatest subtlety of expression, and to attain his end he used a method of close shading almost too subtle for the medium of etching. He may have seen even more in his sitters than their own friends realized, and perhaps failed to concentrate on the more striking external characteristics which would constitute the whole man to the world of his acquaintance. Moreover he was capable of thinking less of immediate faithfulness to the lineaments of his model than of some more strictly artistic aim, just as in his later pictures portraiture pure and simple becomes subservient to the development of his ideas of chiaroscuro. It was thus that his famous *Night Watch* heralded the decline of his popularity with the fashionable world of sitters who wished first of all to be admired, or at least recognized.

We cannot imagine Van Dyck falling into these errors, or rising to these heights of disdain for the popular demand, as one may prefer to interpret Rembrandt's attitude. In his etching he was incisive, convincingly direct, and never obscure in his means of expression. He never sought to express too much, was faultless in adjudging the proper emphasis to the outstanding features of his



VAN DYCK. FRANS SNYDERS

Etching. From an impression of the first state, with MS. lettering, in the British Museum





VAN DYCK. FRANS SNYDERS

Etching and line-engraving. From an impression of the third state, elaborated in line-engraving by Jacob Neefs, in the British Museum



sitters, and showed unerring taste in rejecting the unessential. His system of etching responded perfectly to his artistic aim. He discarded the subtlety of tonal expression which is more properly the part of a painter, and kept to an open system of line, whose simplicity was all the more convincing on account of its very limitations. The system demanded a simplified, and thereby more forcible, style of portraiture. His method of concentration was in direct opposition to the greater part of Rembrandt's later paintings and some also of his etchings, where the face was brought into prominence as a high light in the midst of shadow. Van Dyck merely indicates the secondary portions of the design with the fewest lines, the face being the only part at all elaborately handled, though never so elaborated as to hide the linear structure of his etchings. It was a method practised by Rembrandt in his earlier plates, most perfectly perhaps in the *Young Man with Books beside him* (B. 268) and used only occasionally in his later work, e.g. in the *Clement de Jonghe* of 1651 (B. 272).

In a few cases Van Dyck left his portraits practically unfinished except for the head: e.g. the *Portrait of Himself* (W. 4), and the *Frans Snyders* (W. 11), but so placed on the copper as to lead the imagination to supply the natural basis of a body. The bad effect of the reproduction of the *Portrait of Himself* placed in the centre of the page in the frontispiece to Wibiral's standard work, "*L'Iconographie d'Antoine Van Dyck*" (1877),¹ immediately proves the immense value of proper spacing in the early states of these prints. Both these plates were later elaborated in line-engraving in such a way as to destroy

¹ *L'Iconographie d'Antoine Van Dyck*. . . . Fr. Wibiral, Leipsig, 1877. 4°.

almost completely the concentration and virtue of the portrait.

What was Van Dyck's attitude to these developments of his work we can best discuss after setting forth in more concrete detail the artist's aims and accomplishment in the series of etchings and engravings, which make up the corpus of portrait prints generally described as the "Iconography of Van Dyck."

Whether the idea of this series of engraved portraits was originally Van Dyck's, or the project of a publisher, cannot be answered with any certainty. Towards the end of the sixteenth century and in the early seventeenth such series had apparently been popular and successful ventures with numerous publishers and engraver-printsellers. The majority of these series had been essentially the works of the publishers, who had included works by various engravers (e.g., the famous English "Baziliologia"¹ of Henry Holland, 1618).

A few similar ventures had been more exclusively the work of a single man, or at least of a single workshop, such as J. J. Boissard's *Icones virorum illustrium* (Frankfort, 1597-99), with engravings by Theodor de Bry, and the *Atrium Heroicum* of Dominicus Custos (Augsburg, 1600). But I can point to no series of portraits before the Iconography of Van Dyck, which aimed at reproducing the paintings of one artist alone.

If Van Dyck was the initiator, he would not have had to go far for his suggestion. His master, Rubens, had, at least since 1620, a constant staff of engravers working under his direction and in his studio, and no doubt carried on a thriving trade in the sale of prints after his own works. With this precedent, Van Dyck is, I think, more

¹ Recently edited for the Grolier Club by Mr. H. C. Levis.



VAN DYCK. JAN BRUEGHEL, THE ELDER
Etching. From an impression of the first state, with MS. lettering,
in the British Museum

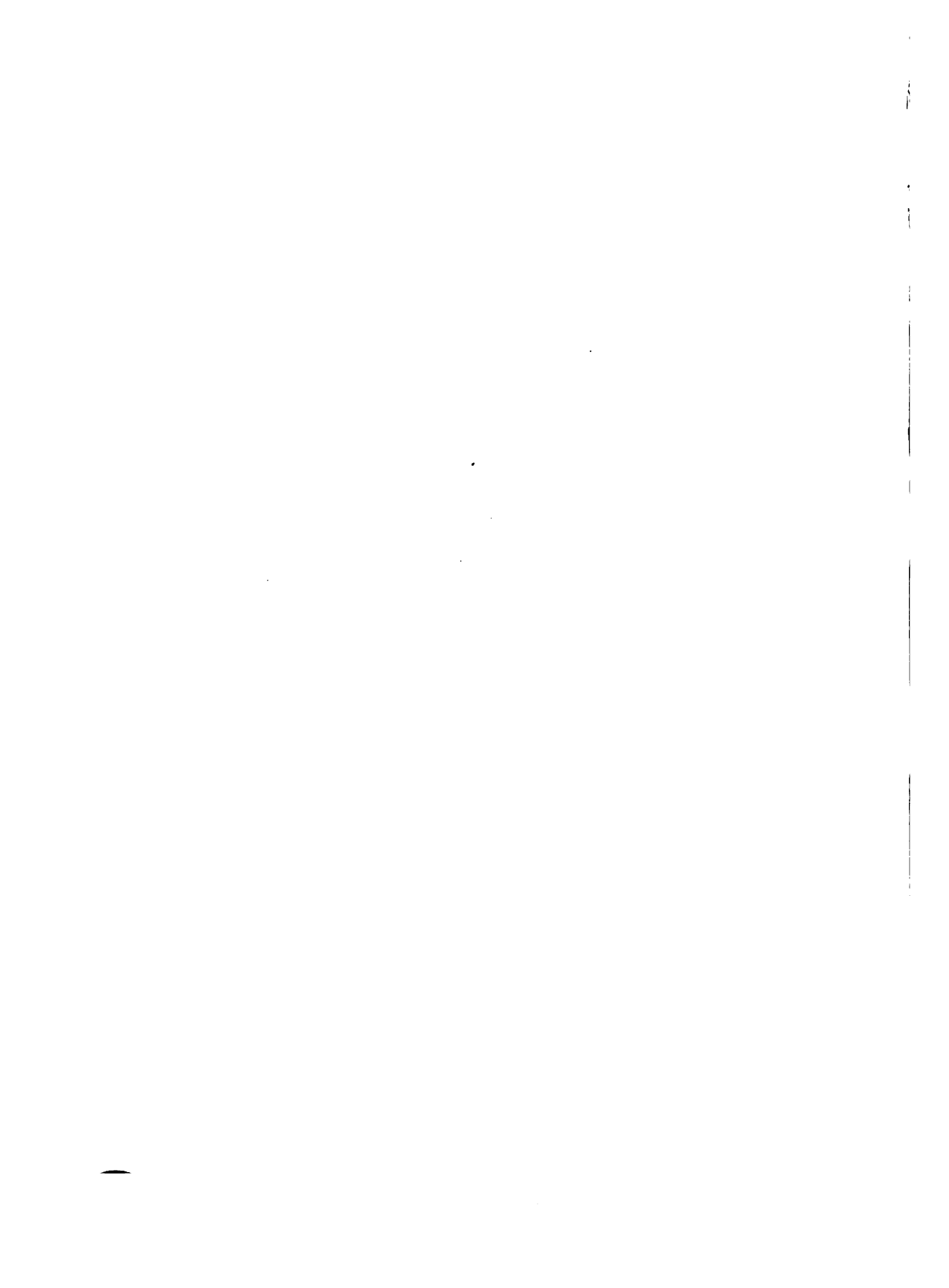




VAN DYCK. DESIDERIUS ERASMUS

After Holbein

**Etching. From an impression of the first state in the British Museum
This plate was ruined from the beginning by foul biting**



likely to have formulated his scheme on his own account, than to have carried out his undertaking at a publisher's suggestion. Moreover the title-page of the 1645 edition of the Iconography expressly describes the plates as engraved at the master's expense.

The original scheme was a corpus of engraved portraits in three main classes: —

- I. Princes and military commanders.
- II. Statesmen and philosophers.
- III. Artists and amateurs.

The first publisher who printed the series, Martin van den Enden, issued eighty plates, sixteen belonging to the first class, twelve to the second, and fifty-two to the third. The correspondence of watermarks within each class (in the early issue) convinced Wibiral that they were each issued originally as a limited corpus. If this had not been so, one would have expected the several watermarks which occur throughout the first issue of Martin van den Enden to be found promiscuously among any of the classes.

But there is no definite evidence to prove that the complete set of eighty was ever issued as a corpus with a title-page and Martin van den Enden's imprint. Perhaps the lack of this evidence adds support to the theory that during his life-time Van Dyck was the chief mover in the enterprise, and Van den Enden little more than his printer. As to the date at which the work was being done there are only small pieces of direct evidence. The enterprise was probably started soon after Van Dyck's return from Italy to Antwerp in 1626, and it seems that Van Dyck must have continued the direction of the engraved plates several years after his settlement in England in 1632. There is a letter of Van Dyck in the

British Museum first quoted by Carpenter,¹ in which the master writes in 1636 to Francis Junius, the Earl of Arundel's librarian, asking him to suggest a proper inscription for the engraved portrait of Sir Kenelm Digby. This portrait comes within the second class, so that it was probably not till well after this date that the series had been completed.

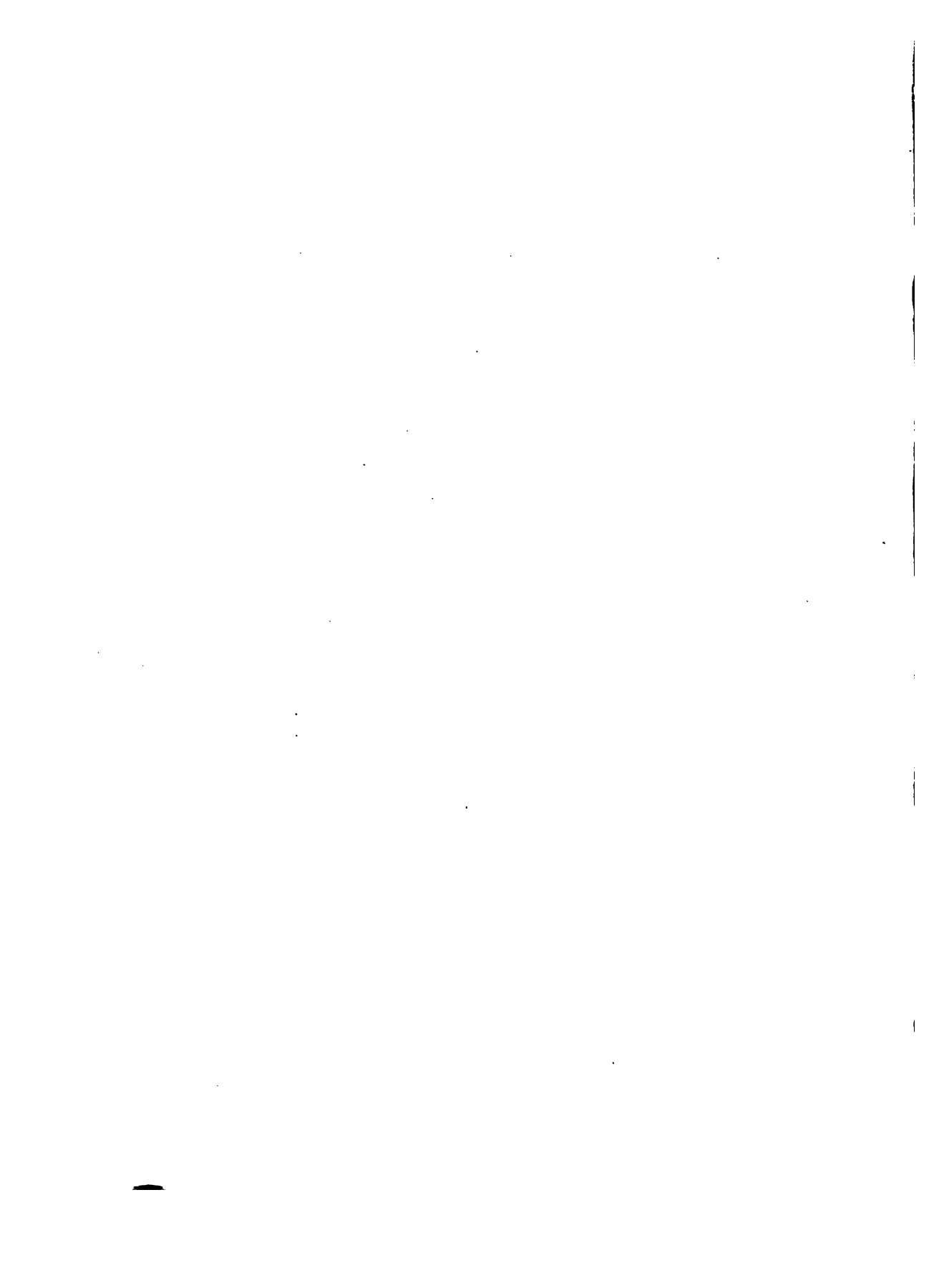
Mr. Cust also mentions the date 1628 as occurring in Van Dyck's original drawing for the engraving of *Carlo Colonna* (in the collection of Mr. Claude A. C. Ponsoby, in 1900), while 1630 is written in a contemporary hand on an early state of one of Van Dyck's subject etchings, the *Reed offered to Christ*, preserved in the Albertina, Vienna. Moreover Lucas Vorsterman, who only returned to Antwerp about 1630-31, after a long visit to England, was responsible for two of the engravings of the first class, so that this class can only have been completed in 1631 at the earliest.

The series of eighty plates printed by Martin van den Enden included three plates whose etching has been attributed to Van Dyck by various authorities during the XIXth century, although the inscriptions claim nothing more than the painting for Van Dyck, i.e., the portraits of *A. Cornelissen* (W. 3), *Antoine Triest* (W. 13), and *Jan Waverius* (W. 18). I will recur to this question in connection with other uncertain attributions to the master. The fifteen plates bearing Van Dyck's signature as etcher were never published by Martin van den Enden, and were only included in the "Iconography" after Van Dyck's death in the edition published by Gillis

¹ W. H. Carpenter, *Pictorial Notices, consisting of a Memoir of Sir Anthony Van Dyck, with a Descriptive Catalogue of the Etchings*. London, 1844.



VAN DYCK. THE REED OFFERED TO CHRIST
Etching. From an impression of the first state in the British Museum





LUCAS VORSTERMAN (OR VAN DYCK ?). PETRUS STEVENS
Etching. From an impression of the first state in the British Museum

Hendricx in 1645. Martin van den Enden had included in his series four of the same portraits as these etchings (i.e., *Van Dyck*, *Pontius*, *Momper*, and *Snellinx*), but only in engraved versions whose relation to the etchings we will discuss later. We have even less definite evidence as to the date of production of these etchings than we have in relation to the engraved plates. Hendricx probably acquired the plates of the original etchings as well as the eighty plates printed by Martin van den Enden, after Van Dyck's death. He got various engravers to elaborate the less finished of the fifteen etchings, to bring them more into line with the rest of the series, used the etched portrait of Van Dyck in its elaborated state for his title-page, and added six other engravings to make up his series to a hundred plates exclusive of the title. The title on the pedestal engraved as a support to the head of himself etched by Van Dyck runs as follows: *Icones | Principum | Virorum doctorum | Pictorum Chalcographorum | Statuariaiorum nec non Amatorum | Pictoriae artis numero centum | ab | Antonio Van Dyck | Pictore ad vivum expressae | eiusque sumptibus aeri incisae | Antverpiae | Gillis Hendricx excudit | A° 1645.*

Each plate in this edition bears the initials of the publisher G. H. in the centre of the lower margin. A later issue by Gillis Hendricx is mentioned by Wibiral, in which about five plates were added, and the date 1645 omitted from the title-page. But the extreme rarity of original bound copies and the fact that most bound copies are made up from different sources renders it impossible to define the exact contents with certainty. There were still later issues without the date, but with the same imprint, in which the G. H. on the separate

plates was erased. In spite of Hendricx's name remaining on the title, it is doubtful whether he published any issue of the plates in this condition. Very probably there were several re-printings of the plates in this state from about 1660 until the beginning of the XVIIIth century, the number of plates included being a variable quantity. It is known that 110 of the original plates were in the hands of the Brussels publisher, François Foppens, about 1665. Between about 1640 and 1650 the Antwerp publisher, Jan Meyssens, had published a series of similar engravings after Van Dyck, chiefly after the artist's English pictures. Wibiral catalogues thirty-four of these, but there is nothing to prove that Meyssens ever published them as a corpus. Some of them are occasionally found in the later editions of the "Iconography" which still bear Hendricx's name on the title-page. Meyssens had also published one of the etchings, i.e., *Paul de Vos* (W. 16), before Hendricx's edition of 1645. It was probably he who completed the etching, and so maladroitly that it must have been after Van Dyck's death. It is inconceivable that the master would have sanctioned its publication in that ruined form.

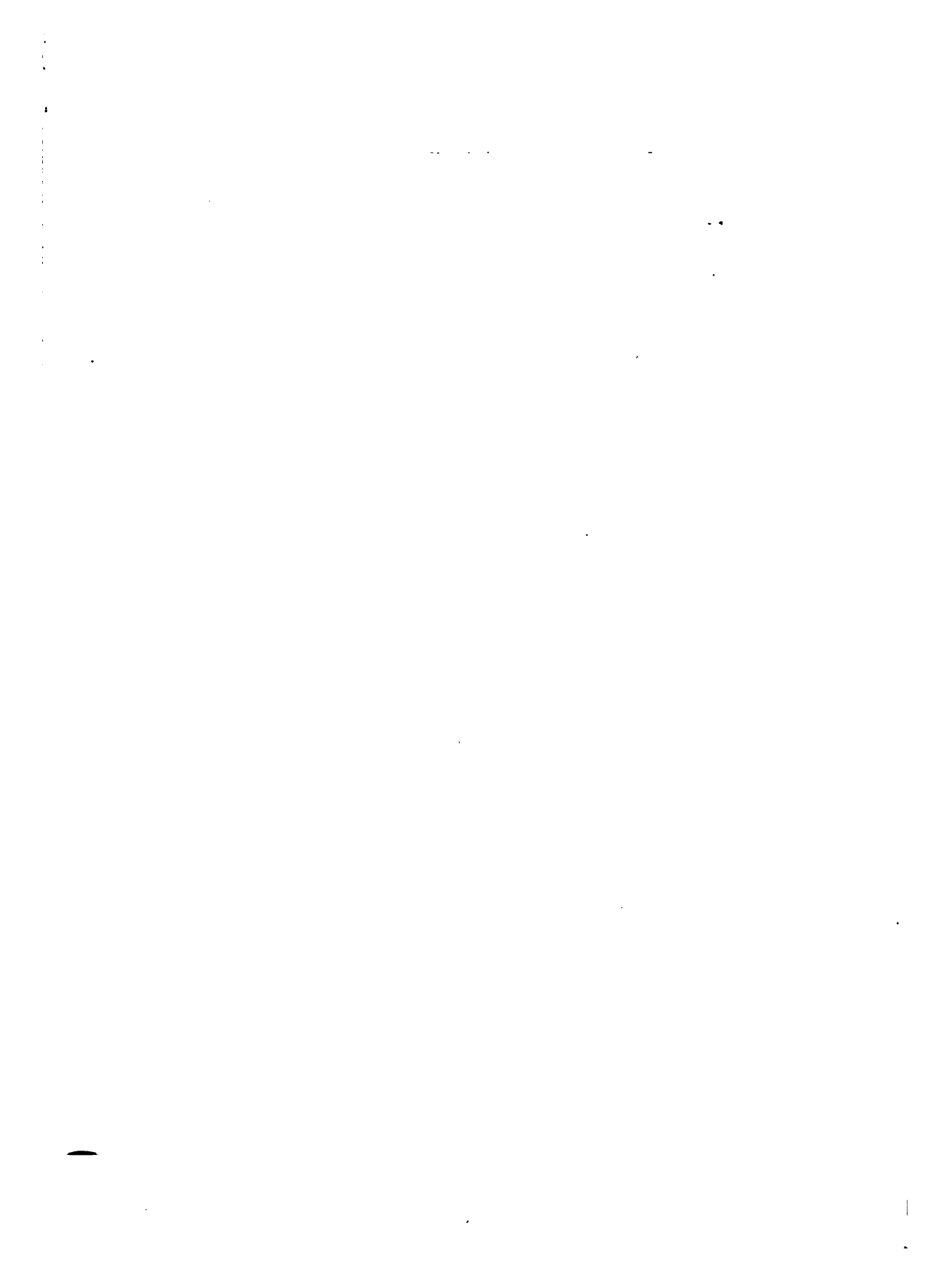
Then at the beginning of the XVIIIth century an edition, including a hundred and twenty-four plates exclusive of the old frontispiece was published at Antwerp by H. & C. Verdussen, whose names now replaced Hendricx's on the old title-page. The 124 were made up by 81 plates originally issued by Martin van den Enden, 28 by Gillis Hendricx, 5 by Jan Meyssens, 3 by Jacobus de Man, 1 by Lucas Vorsterman and 6 without address. But volumes are seldom found with plates corresponding to the table of contents.

Wibiral's catalogue includes considerably larger



VAN DYCK. PAUL DE VOS

Etching. From an impression of the first state in the British Museum





VAN DYCK. ADAM VAN NOORT

**Etching. From an impression of the second state in the British Museum
In the first state the background is merely indicated with a few light lines**



numbers of plates than have ever appeared even in the latest editions of the "Iconography." But his object was to include practically all the plates of similar format after Van Dyck, which at various times have been bound up with the original recueils.

Of later issues nothing need be said. A large number of the original copper-plates were sold to the Louvre in 1851 by a Liège dealer, Van Marcke. They are better reposing in a Museum, as for several years prior to their purchase fabrications of early states, made by blocking out parts of the plate in the printing, had issued from Liège.

Modern impressions have been at various times printed by the Chalcographie du Louvre, and it is remarkable how well these clearly bitten plates have lasted. But these modern prints from original plates which have long lost all their quality, are of even less artistic value than a good reproduction of a fine impression. The same may be said of the modern impressions of Piranesi issued by the Regia Calcografia at Rome. But in the latter case the original plates are over a century more recent, and the lines of the architectural designs of such massive strength that even modern impressions are effective.

The collector of Van Dyck's iconography will desire first of all to possess proof impressions, either before letters, or with lettering incomplete. For the detailed description of state he cannot do without Wibiral, and he will find still further detail in Dutuit's *Manuel de l'Amateur d'Estampes*. Here we can only describe in broad outlines the chief distinctions to be remembered.

Of lettered impressions (often the earliest known in the case of the engravings) the collector can generally rely on those with the address of the publisher Martin van den Enden. The same may be said of those bearing the initials of the publisher Gillis Hendricx, G. H., in the centre of the lower margin. Where the plates passed from Van den Enden to Hendricx, one may often remark richer printing in the later states. Hendricx printed with his plate fuller of ink and obtained thereby a stronger impression. But the thinner and somewhat less professional printing of Van den Enden possesses finer quality. Nor must it be forgotten that Hendricx was the first publisher of the fifteen most important original etchings, as well as of nineteen of the engravings. Even early impressions after the erasure of G. H. still retain some quality. But there is not the same limit to this state. Without further changes on the plate (except occasional rebiting) the plates went on deteriorating throughout the centuries. In estimating the date of an impression in this state we may be helped by Wibiral's notes on watermarks, but a sense of quality is a far more important asset to the collector than this knowledge of secondary detail.

Speaking of the fifteen original etchings first published by Hendricx the value in the different states might be roughly estimated as follows.

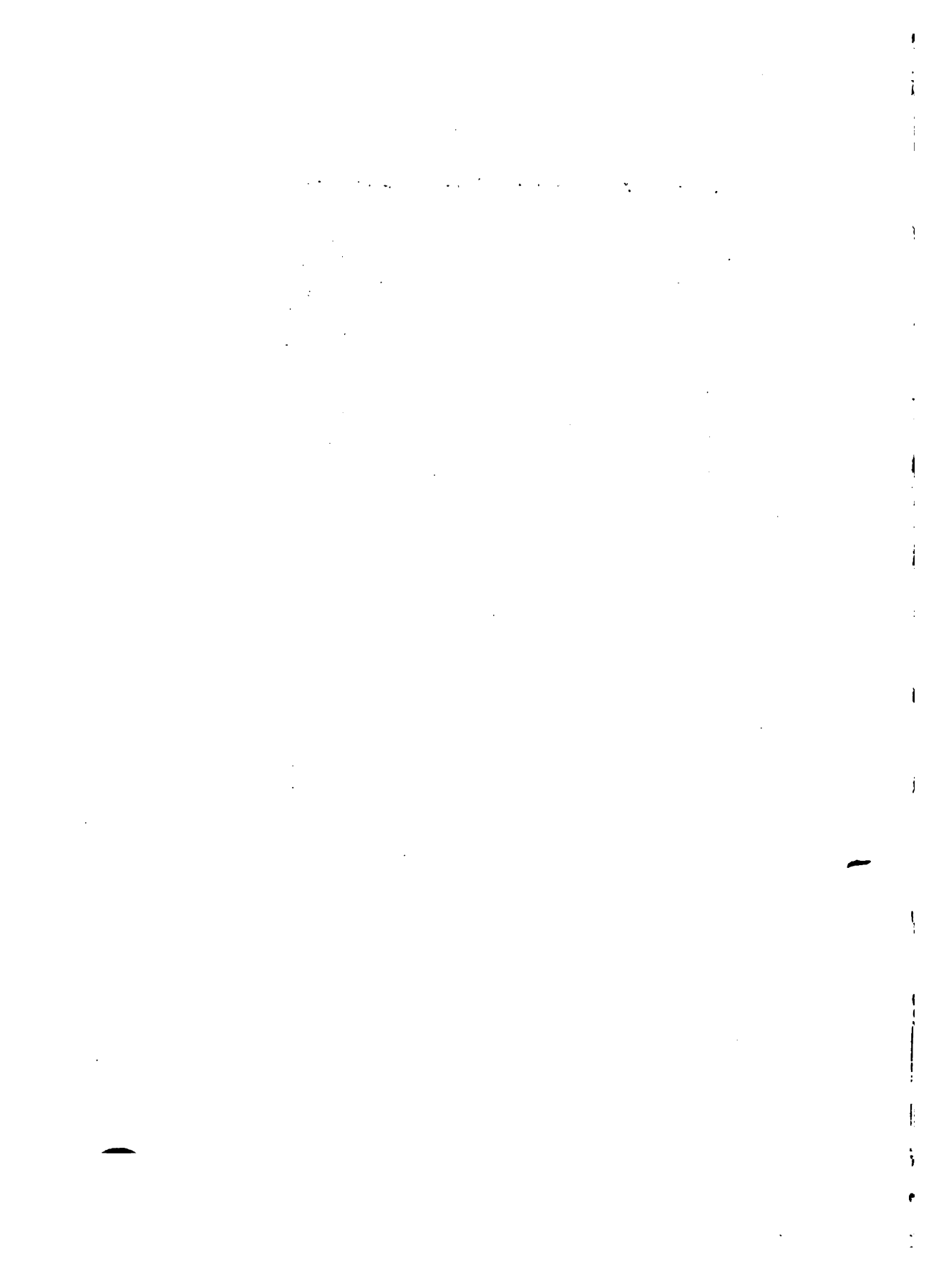
Early proof state before lettering or with lettering in MS. from £60 to several hundreds of pounds: impressions with G. H. from £5 to £20: early impressions after G. H. about £2 or £3. The line-engravings never have the same value as the original etchings; the earliest proof states being worth perhaps less than etchings in the G. H. state; and impressions with the address of Martin



VAN DYCK. JAN DE WAEL

Etching. From an impression of the second state,
in the British Museum

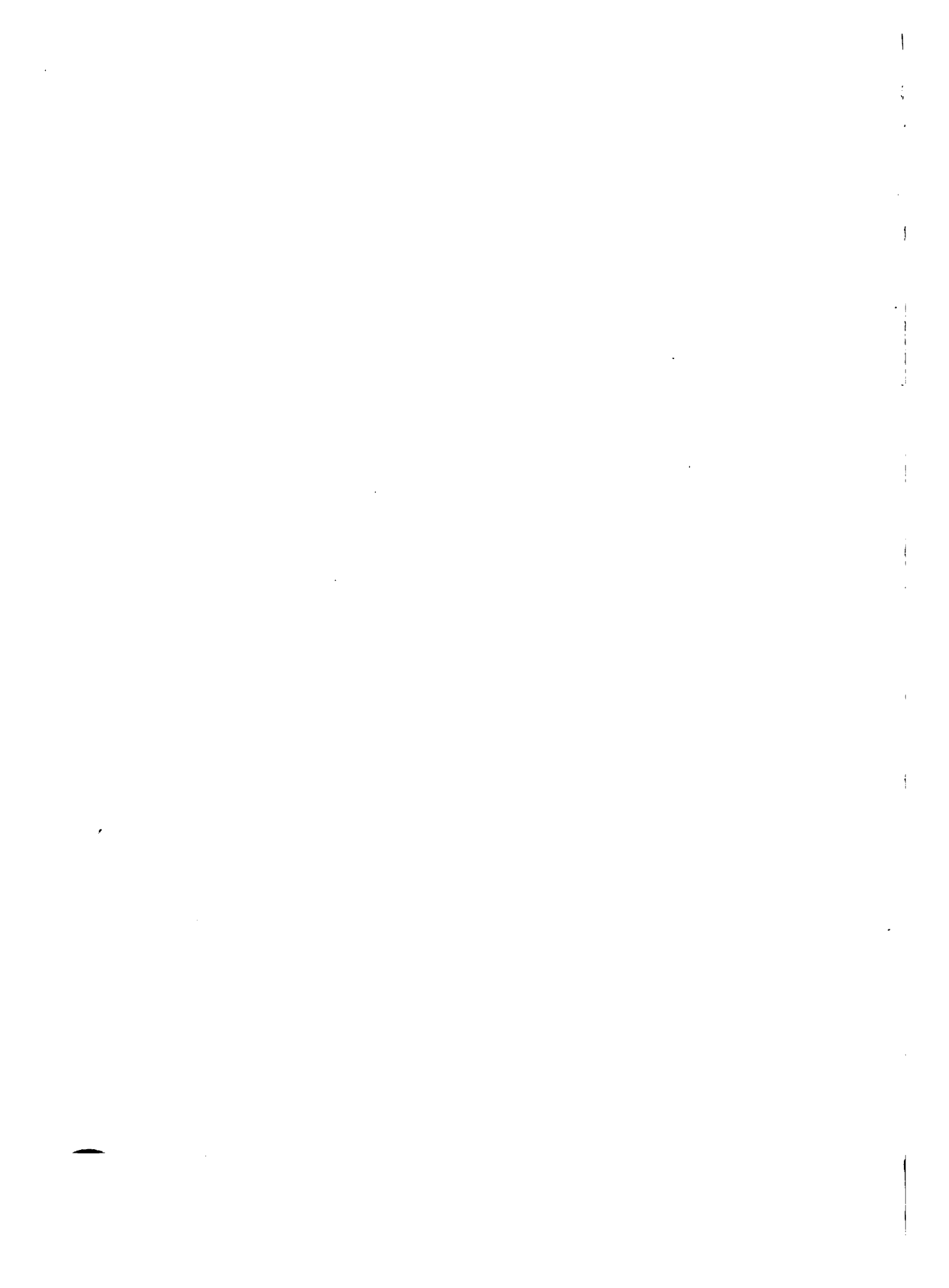
There is a unique first state (not described by Wibiral or Dutuit) in the collection of Baron Edmond de Rothschild, Paris. It is before the background





VAN DYCK. ERYCIUS PUTMANUS

From a sepia drawing in the British Museum, a study for the engraving
by Pieter de Jode, the Younger



van den Enden, or G. H. seldom more than good impressions of the etchings after the erasure of G. H. But of course small differences in detail in different subjects may cause considerable variations from these standard prices.

Van Dyck's attitude towards his own original etchings in relation to the "Iconography" is an obscure question, and extremely difficult of solution. Did he, at the inception of his great project, intend to lay the foundation of each plate by etching with his own hand the face and perhaps the indication of the figure, leaving the elaboration of the plate to his assistant engravers? Or were his original etchings for the most part essays undertaken by the way, with a more purely artistic aim and with no immediate intention of incorporation in the "Iconography"?

A survey of Van Dyck's method of procedure throughout the "Iconography," and a critical examination of the etchings by, and attributed to, Van Dyck, may offer some illumination on this and other points.

The chief stages through which each subject passed were: —

- I. Van Dyck's original sketch.
- II. An oil grisaille, which served as the more immediate original in detail for the engraver.
- III. The etching or engraving.

In the case of about thirty subjects out of the hundred published by Hendricx, we can also refer back to some larger oil-painting which may have been the ultimate source, though not the immediate original.

When he had already done a picture of his subject Van Dyck would no doubt have used it in making his sketch for the "Iconography." In some cases the original

pictures were followed fairly closely, those of *Antoine Triest* and *Jan Waverius* (both in Petrograd) and *Carel de Mallery* (Munich), while in others he varied his subject so as to bring it within the form of his series (taking the figure of Jan de Wael, from the picture of *Jan de Wael and his Wife* in Munich). In a few instances his subjects were based on paintings by other artists (*Erasmus*, after Holbein, and *Gustavus Adolphus*, *Tilly*, and *Wallenstein* from some unknown sources).

The first sketches are for the most part in black chalk. Occasionally the black chalk is washed with Indian ink (*Hubert van den Eynden*, in the British Museum, L.B.¹ 22), and there are other examples in which sepia predominates (*Erycius Puteanus* in the British Museum, L.B. 20). They are remarkably vigorous and vivid, in spite of the fact that a large number could not have been done from the life. The drawings most likely to have been done from life are the portraits of contemporary Netherlandish artists.

The collections to which I can refer as possessing some of these first sketches are the British Museum (*Puteanus*, *Rockox*, *H. van den Eynden*, *Sebastian Vrancx*, *Hendrik Liberti*, and *Orazio Gentileschi*); Chatsworth (*P. Brueghel II*, *H. van Balen*, *Jan Snellinx*, *Jan van Mildert*, *Gaspar de Crayer*, *Carel de Mallery*, *Frockas de Feria*); the Residenz at Weimar (*F. Franck II*, and *S. de Vos*); Paris (*Theodor van Thulden*); The Albertina, Vienna (*Jan van Ravesteyn*, *Petrus Stevens*, *Artus Wolfart*, *G. Gevartius*); Stockholm (*C. van der Geest*); Frankfort (*Adam de Coster*); Amsterdam (*Adam van Noort*), and the Teyler Museum, Haarlem (*P. Brueghel II*).

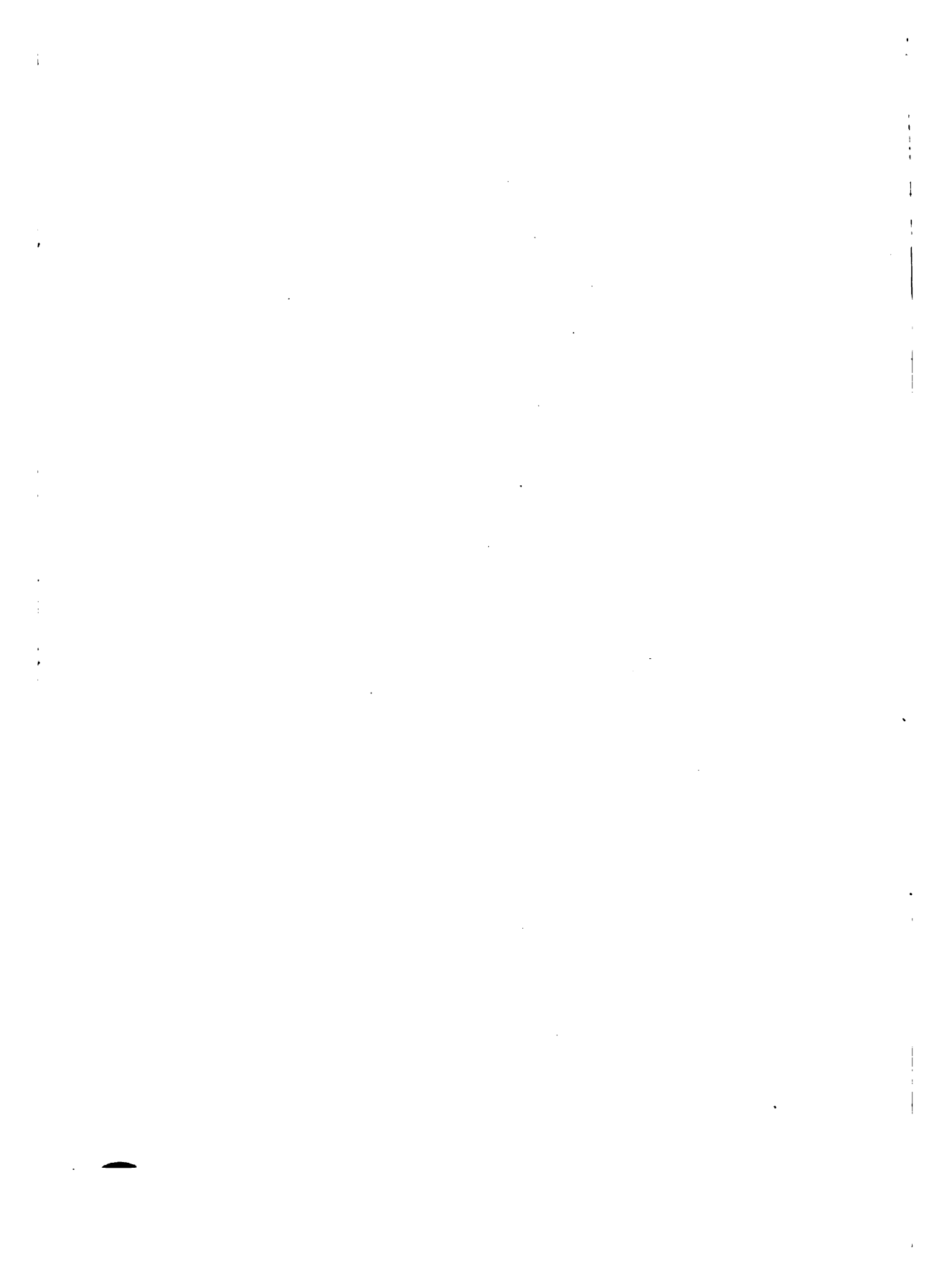
There are probably a good many copies in existence,

¹ L. Binyon, *Catalogue of Drawings by British Artists, and Artists of Foreign Origin working in Great Britain, preserved in the British Museum.*



VAN DYCK. PIETER BRUEGHEL, THE YOUNGER

**From a chalk drawing in the collection of the Duke of Devonshire,
Chatsworth. A study for the etching**





VAN DYCK. PIETER BRUEGHEL, THE YOUNGER

Etching. From an impression of the first state, with MS. lettering, in the British Museum



and I would specially refer to one in the British Museum, from the Malcolm collection, reproduced as Van Dyck in Mr. Lionel Cust's standard work, which is a copy from the original *Adam de Coster* in Frankfort. The comparison of the two versions is a good test of quality.

The drawing of *Peter Brueghel II*, in Haarlem, reproduced by Kleinmann, is one of the few sketches for the "Iconography" in pen and sepia. It is slighter than usual, but peculiarly interesting as indicating the development of the subject from the Chatsworth sketch to the etching. Two hands are given in the Chatsworth study, and the simplification and concentration of the subject gained by the omission of one hand, and other slight changes carried out in the etching, are shown in the Haarlem pen sketch.

In the oil grisaille panels, which are of about the same size as the plates, the subjects are worked out in more detail, and are nearly always followed closely in the engravings. In by far the majority of cases the prints are in reverse to the drawings and oil grisailles, and there is practically no doubt the grisailles formed the immediate original from which the engravers worked. One would expect the engraver himself to make a drawing as his guide, but I have come across no drawing which I could safely describe as an engraver's drawing. To take the nearest approach to it to which I can refer: the drawing of *Rockox* in the British Museum. This drawing in chalk and sepia wash is undoubtedly done after the picture in the Lederer collection, Budapest (*Klassiker der Kunst*, 1909, p. 165) with the idea of translating it into a form that might be engraved for the "Iconography" (though the oval in rectangle is not the usual form of the series), as it was actually done by Pontius (W. 115). It certainly

lacks Van Dyck's usually vivid touch, and it might be the engraver's drawing, but even a master may lose his vigour in working after a picture, so that even here I would hesitate to stamp the drawing as the intermediate work of the engraver.

In his book on Van Dyck, Mr. Lionel Cust classes the oil grisailles as the works of assistants based on Van Dyck's sketches or larger paintings. But in a recent letter to me he writes, "there is nothing to exclude the possibility of Van Dyck's having done some of these grisailles himself, or begun to do the whole thing himself, as he did with the etchings. In view however of his removal to London, and the general mode of life adopted by him there, I think it very improbable that he could have devoted much time to the laborious production of so many small paintings, as the series demanded. . . ." Then, in reference to the Buccleuch grisailles, "Some are exceedingly good, and quite worthy of Van Dyck himself, but there were quite competent Van Dyckists in the Rubens school, and I expect that Van Dyck himself was a keen and critical supervisor of the whole output." And very modestly at the end for so profound a student of Van Dyck, "Now all this is mere assumption on my part and capable of disproof."

This criticism was in answer to a query of my own to Mr. Cust as to whether he had in any way modified his attitude towards the grisaille panels since the publication of his book.

As to the panels themselves, the largest collection is that of the Duke of Buccleuch, at Montagu House. It contains thirty-eight of the original designs to the plates in the "Iconography,"¹ in addition to a different and

¹ Described, but with incomplete reference to the engravings, in the



VAN DYCK. FRANS FRANCKEN, THE YOUNGER

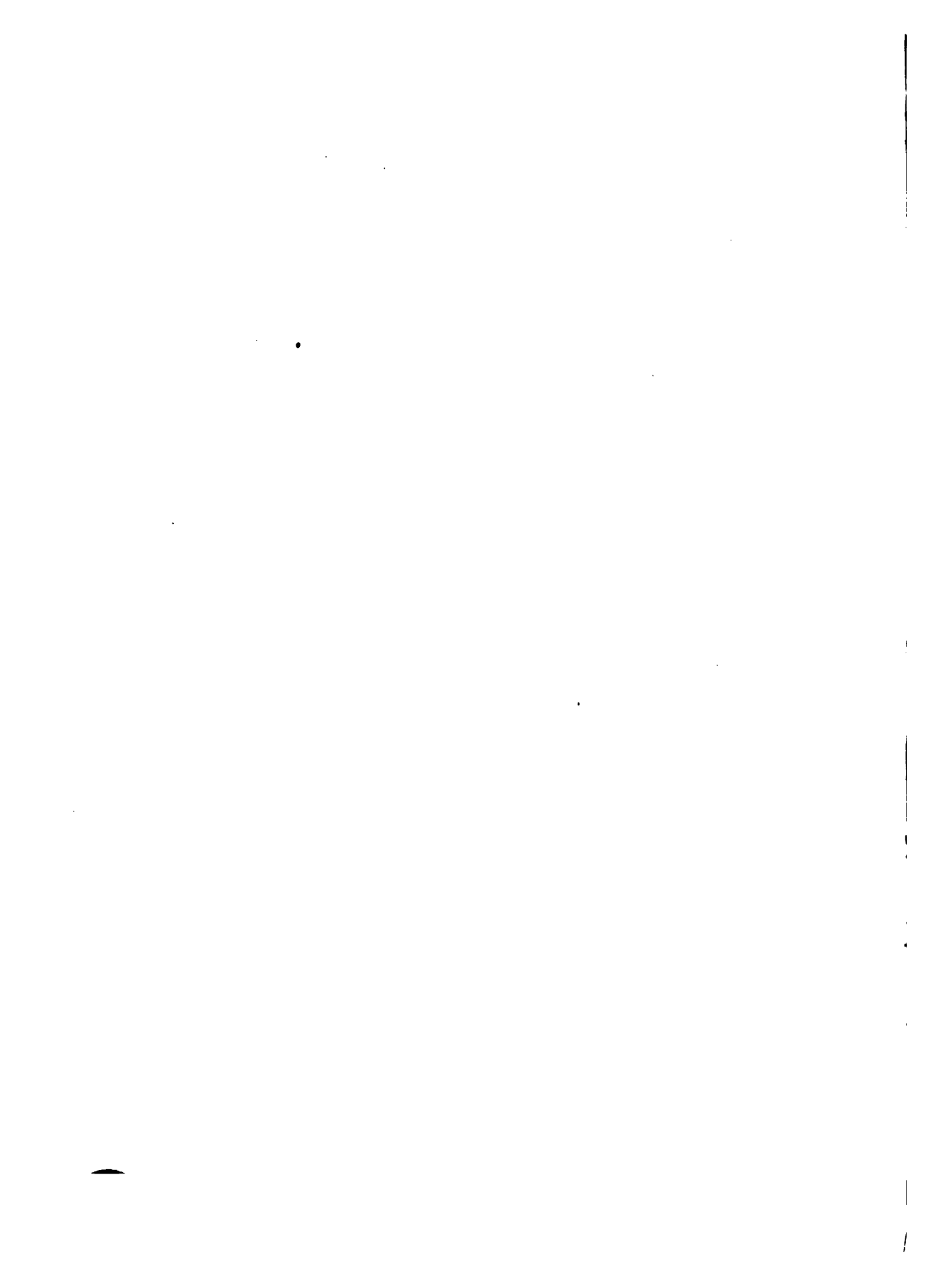
Etching. From an impression of the second state in the British Museum





VAN DYCK. JUSTUS SUSTERMANS

Etching. From an impression of the first state, with MS. lettering,
in the British Museum



second version of the portrait of Rubens, another similar portrait which I have been unable to identify, and two later copies of no importance from originals in the same collection. Smith in his "Catalogue Raisonné" (vol. III, p. 82) states that the whole series belonged to Sir Peter Lely, and was bought at his sale in 1680 by Ralph Montagu. The collection was exhibited at the Royal Academy, Old Masters, in 1900.

Then there are ten similar panels in the Alte Pinakothek, Munich (Nos. 851-860 in the Catalogue, Ed. 1900),¹ and I hear that there are also a few in the collection of the Earl of St. Germans, at Port Eliot.² It is several years since I examined the panels in Munich, so that I will confine my criticism entirely to the Montagu House

Montagu House Catalogue of 1898. The portraits are: *Cornelissen* (W. 3), *Brouwer* (21), *Lipsius* (22), *Pepyn* (24), *Vranz* (25), *Wolfart* (27), *Francken* (28), *De Coster* (31), *Colyn de Nole* (34), *Geneviève d'Urpheé, Comtesse de Croye* (39), *Van Balen* (42), *Alvar Bazan* (43), *Colonna* (45), *Crayer* (46), *Froccas, Comte de Feria* (47), *Geest* (48), *Gevartius* (49), *Guzman* (50), *Pontius* (59), *Ravestejn* (60), *Rubens* (62), *Stalbert* (66), *S. de Vos* (69), *Van Dyck* (79), *Gaston de France* (82), *Jode* (84), *Mallery* (86), *N. F. de Peiresc* (89), *Spinola* (92), *P. Stevens* (93), *Archduke Ferdinand* (105), *Isabella Clara Eugenia* (116), *François de Moncada* (117), *Wilhelm Wolfgang, Count Palatine* (118), *Charles I* (119), *Pappenheim* (127), *Frederick Henry of Orange* (151), *Emilie de Solms, Princess of Orange* (152).

¹ All reproduced by Bruckmann, and five by Hanfstaengl. The portraits are: *Margaret of Lorraine* (23), *Tilly* (30), *Wallenstein* (40), *Gustavus Adolphus* (51), *Maria de Medicis* (54), *John of Nassau* (57), *Palamedes Palamedesz* (58), *François Thomas de Savoye, Prince de Carignan* (63), *Scaglia* (64), *Lucas van Uden* (94).

² The Countess of St. Germans has kindly sent me a list: — *Paul Pontius* (97), *Hendrik van Balen* (42), *Gaspar de Crayer* (46), *Cornelis van der Geest* (48), *Daniel Mytens* (56), *A. Stalbert* (66), *Simon de Vos* (69), *Simon Vouet* (74), *Van Dyck* (79), *Pieter de Jode* (104 or 84?). It will be noted that certainly six, and possibly eight of these are the same subjects as the Buccleuch panels. Not having seen the Port Eliot panels, I can offer no opinion on their relation to those at Montagu House. But if the *Pontius* is more closely connected with Van Dyck's original etching than the engraving (59) it might invalidate one of my arguments as to the authenticity of the *Cornelissen*, i.e., the improbability of the master doing a grisaille for his own etching.

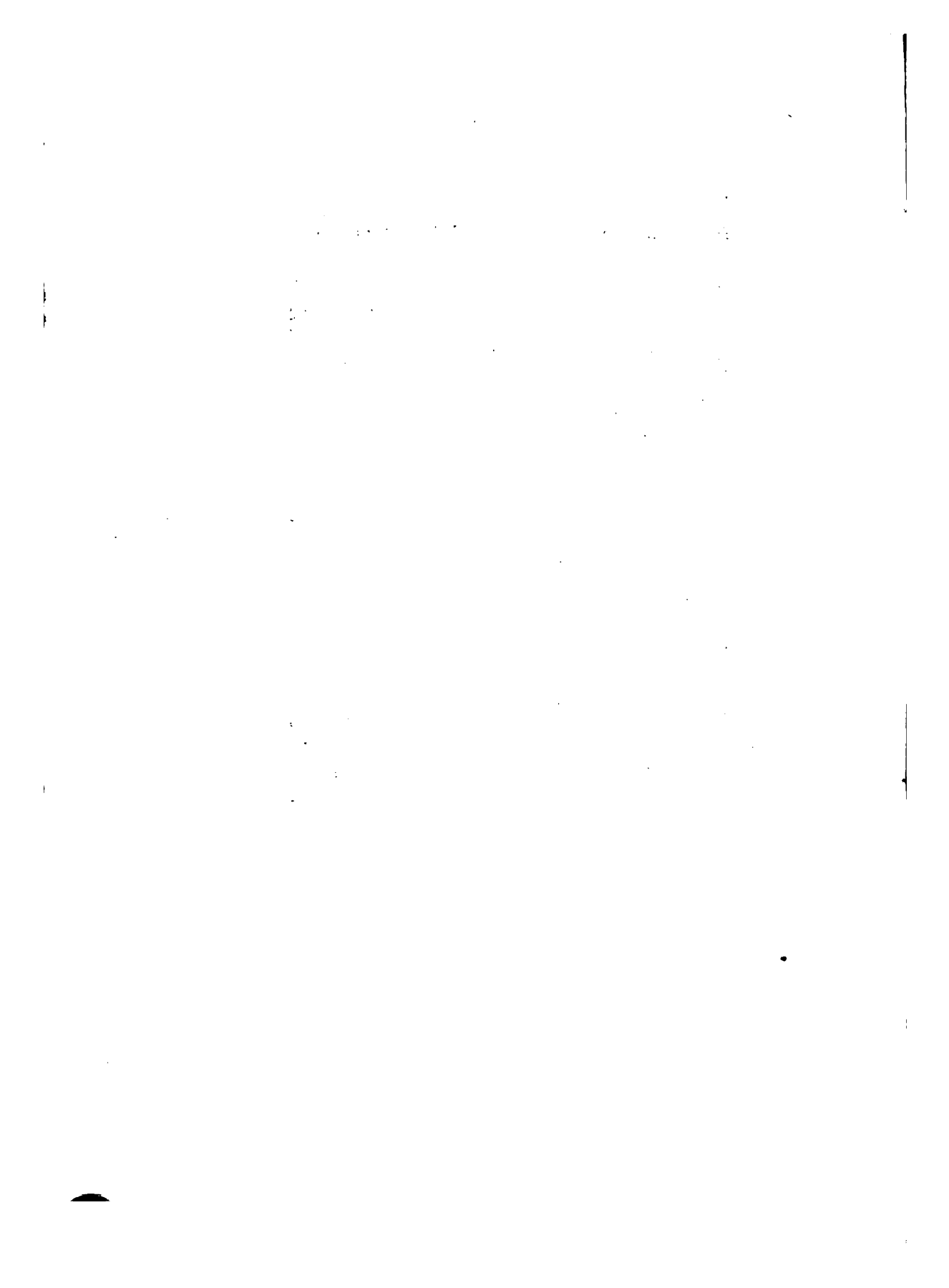
panels, which I have studied at leisure in comparison with the prints on two recent occasions. The photographs which the late Duke of Buccleuch allowed me to have taken for this article, are I believe the first reproductions that have been made from any of his series, so that they are by no means widely known.

Personally I see no reason to doubt Van Dyck's authorship of the whole series of thirty-eight. They are brilliant sketches in brown oil colours, the high lights brought out in white with the sure touch of a master. They are undoubtedly rapid sketches such as a facile master like Van Dyck could paint in an hour, or a few hours at the most. I cannot on that account agree with Mr. Cust's description of the painting of even so many of these panels as a laborious production for which the master would not have found time. Moreover, apart from their expressive power as portrait, they put the scheme of light and shade before the engraver with such conviction, that I am unable to conceive of the good assistant who could have accomplished the task with such brilliance as a mere intermediary. One of the strongest arguments for Van Dyck's authorship is that they are no whit less brilliant, and sometimes more brilliant, than the undisputed chalk sketches. I have reproduced one example, the portrait of *Frockas, Count de Feria*, in three stages to illustrate this point. The Chatsworth chalk drawing, which only gives a slight indication of the figure, is a most vigorous sketch, but the Buccleuch panel is so surpassingly brilliant that the hand of an assistant seems to me out of the question. Then one feels a slight descent in power and subtlety of expression to the engraving by Paul Pontius, in spite of its excellent craftsmanship.



VAN DYCK. FROCAS, COUNT DE FERIA

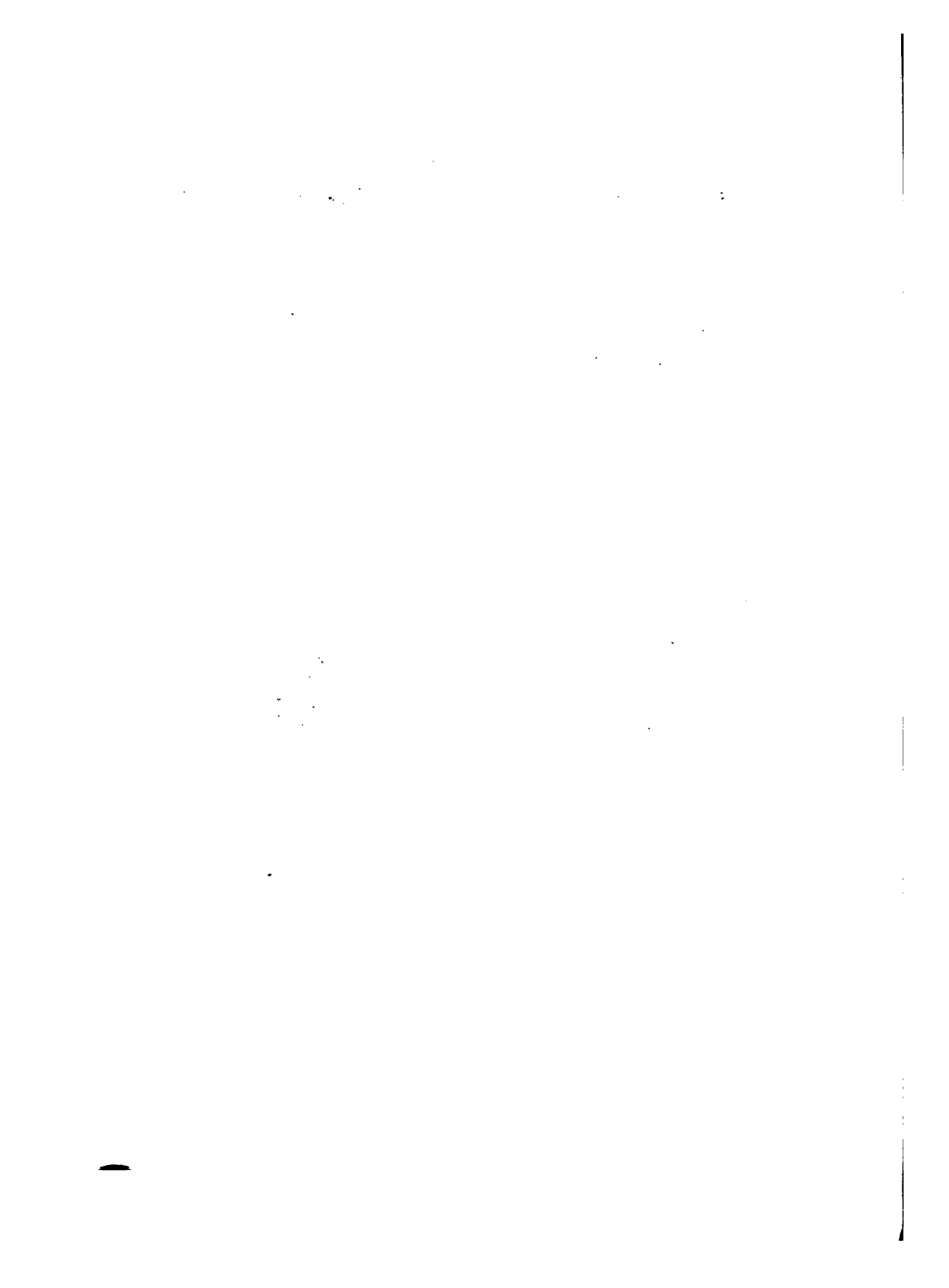
**From a chalk drawing, in the collection of the Duke of Devonshire,
Chatsworth. A study for the engraving by Paul Pontius**





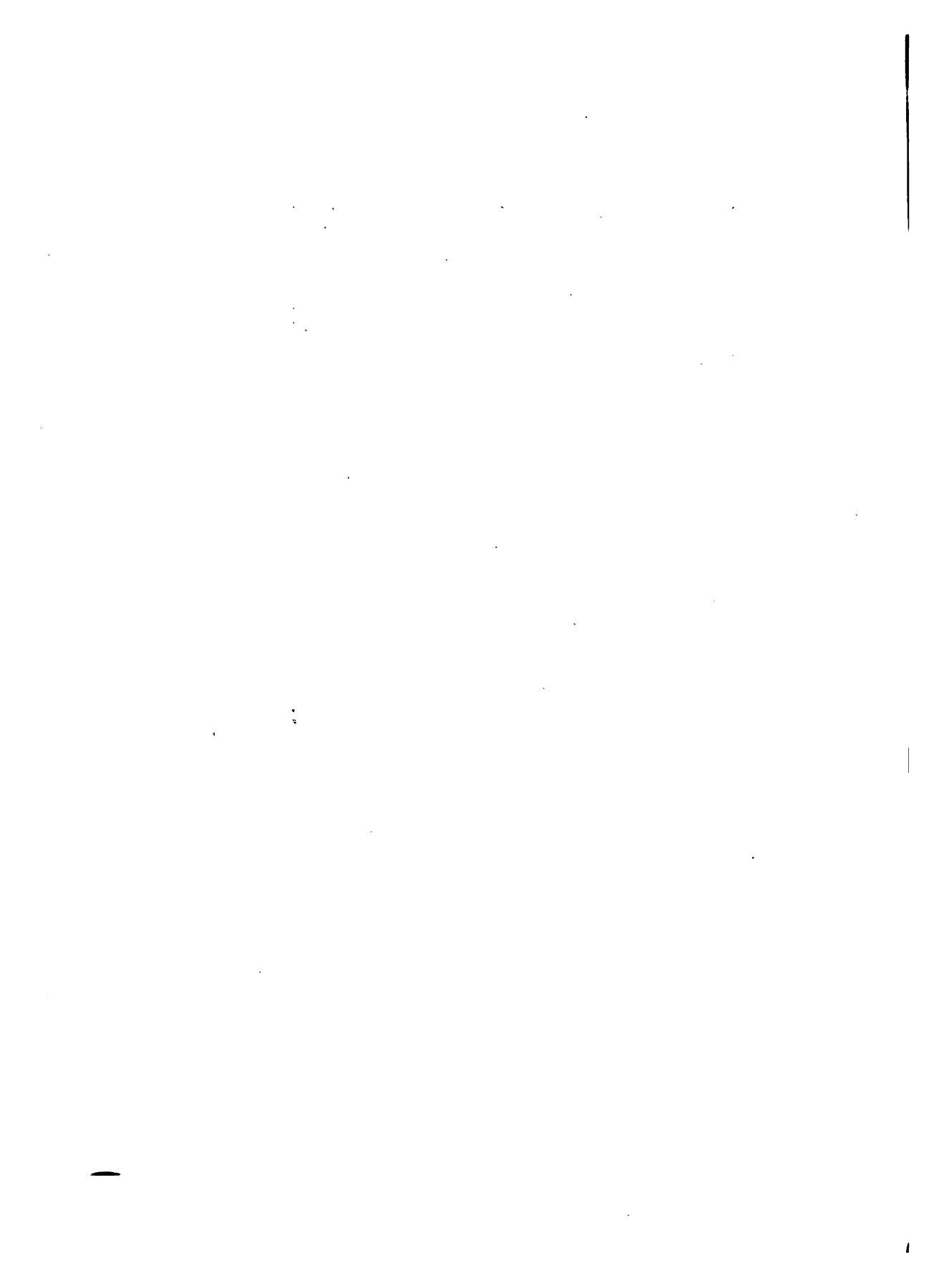
VAN DYCK. FROCKAS, COUNT DE FERIA.

From an oil grisaille panel in the collection of the Duke of Buccleuch, Montagu House. The immediate original used by Paul Pontius in his engraving





PAUL PONTIUS AFTER VAN DYCK. FROCKAS, COUNT DE FERIA
Line-engraving. From an impression of the first state, with MS. lettering,
in the British Museum

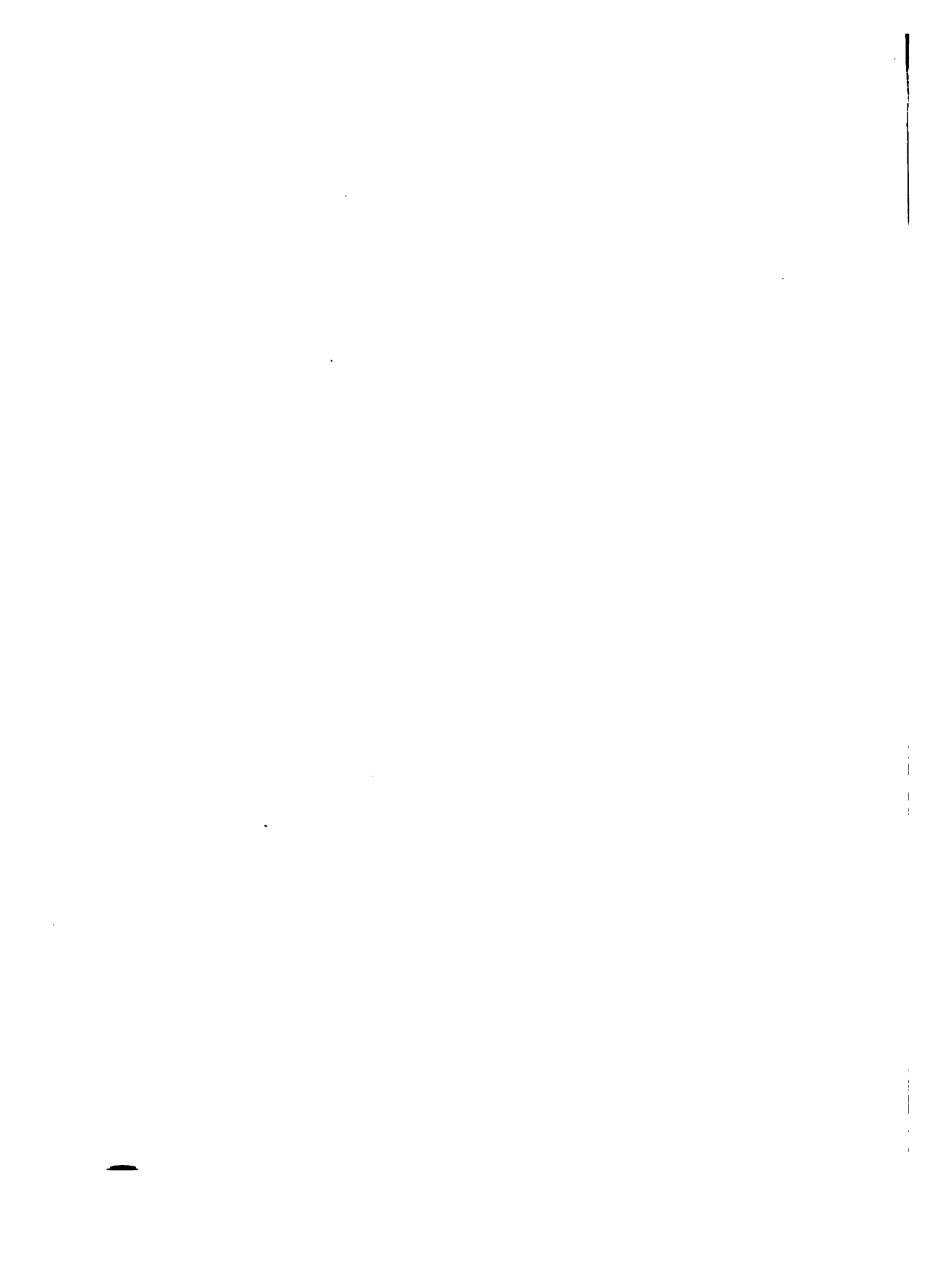




VAN DYCK. CAREL DE MALLERY

From the oil painting in the Alte Pinakothek, Munich

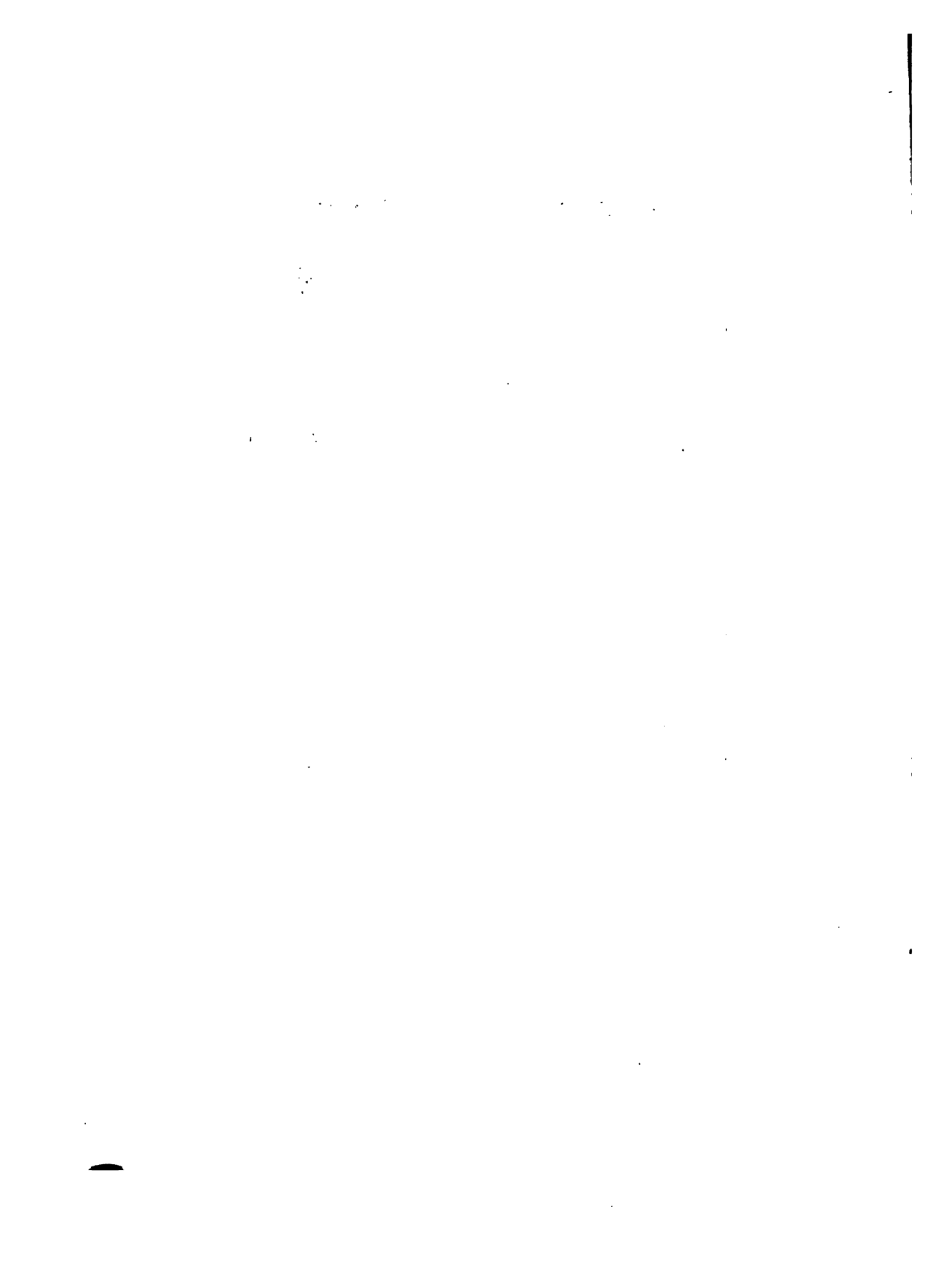
Reproduced, by permission, from a photograph by Frans Hanfstaengl





VAN DYCK. CAREL DE MALLERY

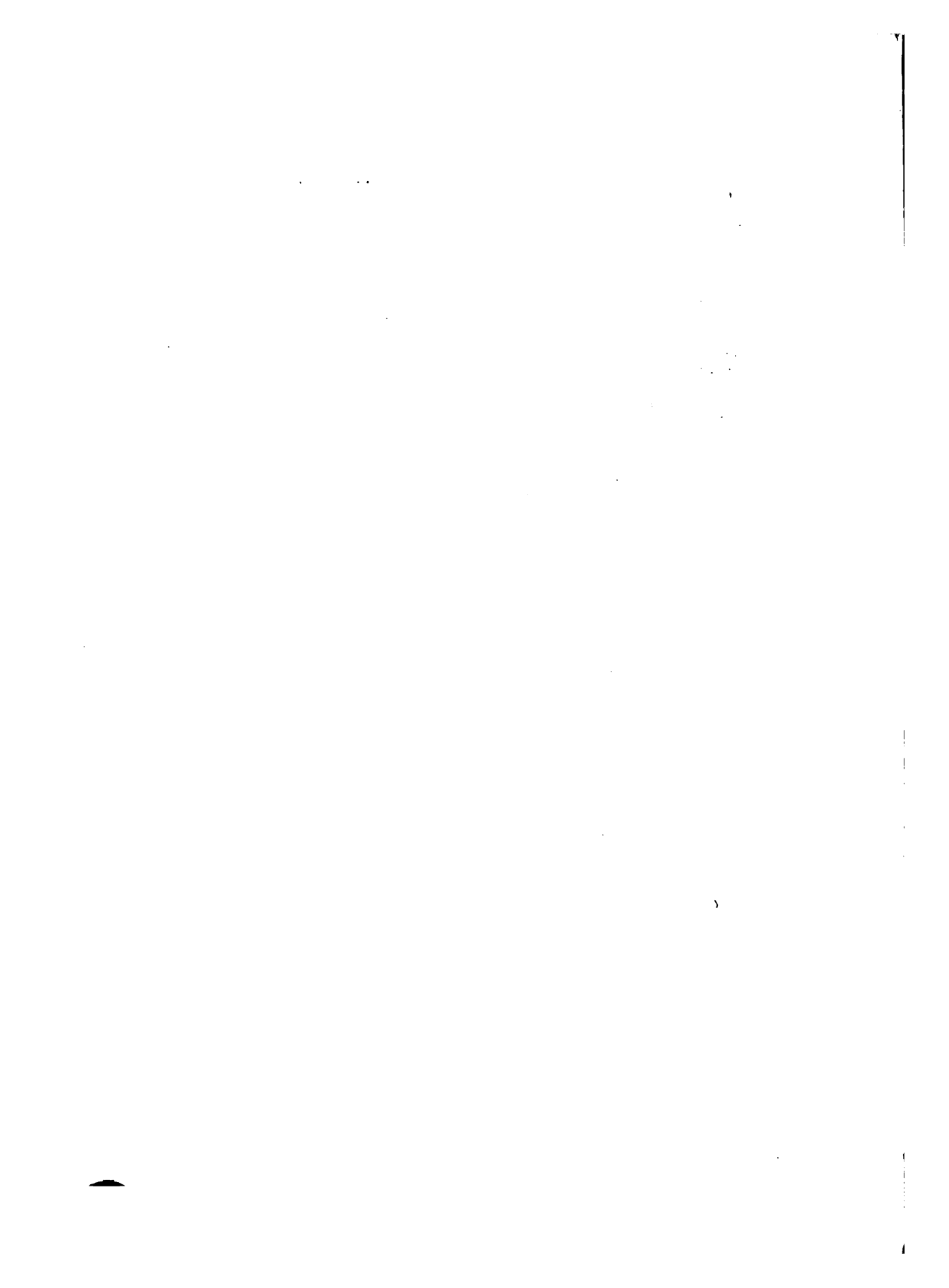
**From a chalk drawing in the collection of the Duke of Devonshire,
Chatsworth. A study for the engraving by Vorsterman**





VAN DYCK. CAREL DE MALLERY

From an oil grisaille panel in the collection of the Duke of Buccleuch, Montagu House. The immediate original used by Vorsterman in his engraving





LUCAS VORSTERMAN AFTER VAN DYCK. CAREL DE MALLERY

Line-engraving. From an impression of the second state in the British Museum. The first state, before all lettering, is also in the British Museum, but in slightly damaged impression



Another portrait, that of *Carel de Mallery*, is reproduced in four stages: I, the large picture in Munich; II, the Chatsworth chalk study; III, the Buccleuch panel; IV, the engraving by Lucas Vorsterman. If Van Dyck made his chalk sketch of Mallery after the large picture, it seems strange that he should have reversed the composition. But perhaps he deliberately used a mirror in his sketch, so that the engraving should turn out in the same direction as the Munich picture. Otherwise one is almost tempted to think that the Munich picture might have been painted with the aid of the print. Here again there is no diminuendo in quality from the Chatsworth sketch to the Buccleuch panel.

Moreover, apart from the question of comparative quality, we have to meet the inscription *Van Dyck pinxit* on the engravings, which can only refer to the grisaille panels, except in the minority of cases where larger pictures existed. This in itself is a strong argument for the authenticity of the grisailles.

II



WE will now approach in more detail the etched portraits, which involve further questions of authenticity by no means easy of solution. First as to the respective development of the etchings before and in the edition of Gillis Hendricx:—

Five of the etched plates remained practically untouched in later states except for the addition of a border line, i.e.:—

Pieter Brueghel, the younger; Jodocus de Momper; Erasmus; Jan Snellinx; Justus Sustermans.

Five others were unelaborated except for an engraved background, i.e.:—

Jan Brueghel; Frans Francken; Adam van Noort; Lucas Vorsterman; Jan de Wael.

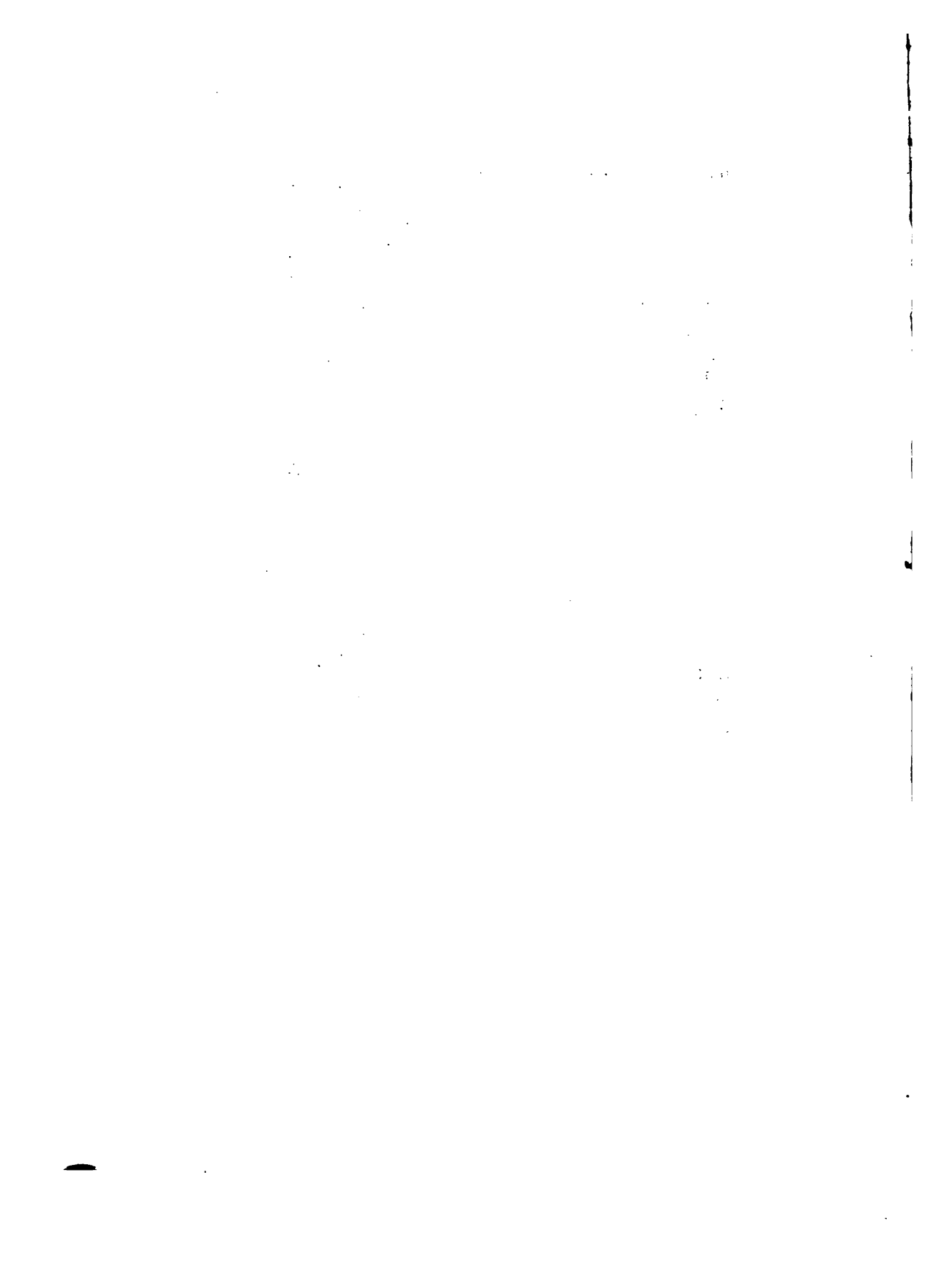
In one other (*Paul Pontius*) a similar dark background was added with cross-hatched etching, and the face was heavily and regularly worked over with the graver.

Four, in which the whole subject was lightly indicated in etching, were elaborated throughout with the graver, i.e.:—



VAN DYCK. PAUL PONTIUS

Etching. From an impression of the first state in the British Museum

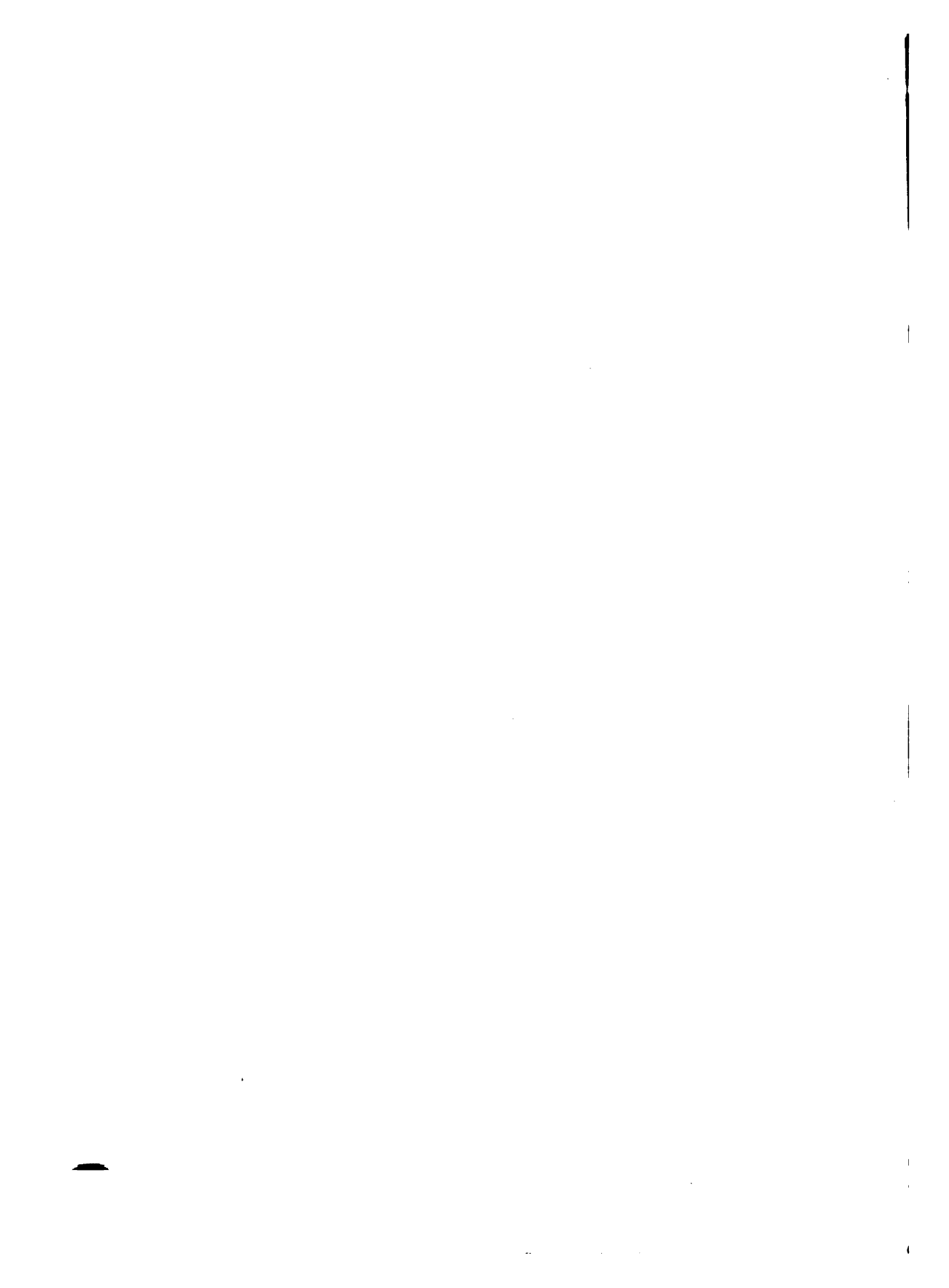




VAN DYCK. PAUL PONTIUS

Etching and line-engraving. From an impression of the sixth state in the British Museum

The chief difference to be noted, apart from the addition of the etched background, is the graver work in the face, which detracts greatly from the vividness and subtlety of expression



*Antonis Cornelissen; Antoine Triest; Jan Waverius;
Willem de Vos.*

In the first three of these, the heads were less drastically elaborated than the *Pontius*, and chiefly in etching. The *Willem de Vos* was more regularly retouched with the graver on the face.

Finally four etchings were of heads alone, i.e.:—

*Anthony Van Dyck; Paul de Vos; Frans Snyders;
Philippe, Baron Le Roy.*

These had bodies added with the graver, the portrait of Van Dyck being set on a pedestal and used as the title-page to the series. The portrait of *Le Roy* is never found incorporated in editions of the Iconography.

Now of the elaborations the most defensible case is where engraved backgrounds alone are added. Even an artist might reasonably hold that the dark ground added strength and stability to the subject, and in no wise detracted from its concentration. Van Dyck himself was certainly responsible for the etching of a similar dark ground in the head of *Paul de Vos* with its patches of false biting, and he might even be responsible for the etched background added in the second state of the *Paul Pontius*, i.e., before the edition of Gillis Hendricx.

Van Dyck might also in theory have consented to the addition of a body to the etchings of which he had only done the head. But in practice he could hardly, I think, have sanctioned the publication of such an atrociously bad body as the one added by Jan Meyssens to the *Paul de Vos*, and carried further by Schelte à Bolswert for Gillis Hendricx. The body of the *Snyders*, engraved by Jacob Neefs, is a much better piece of work, for all its damage to the pure effect of the early state, but as the body was not added before the edition of Hendricx there

is no definite evidence that it was completed in Van Dyck's life-time under his direction. But a touched counterproof of the first state of the *Portrait of Himself* in the British Museum certainly proves that the master directed the elaboration of this plate, no doubt with the idea of its use as title-page.

Of the four others which were elaborated throughout, the *Willem de Vos*, was not so completed until the edition of Gillis Hendricx, so that Van Dyck's culpability is again uncertain. On the other hand the *Cornelissen*, *Triest*, and *Waverius* were already elaborated in the impressions published by Van den Enden, i.e., undoubtedly during Van Dyck's life-time. Now these are the three etchings which only bear Van Dyck's name as painter (*Van Dyck pinxit*) the other portrait etchings all being signed *fecit aqua forti*. And the etched inscriptions *fecit aqua forti* were certainly for the most part Van Dyck's, as they were already on the plate before Hendricx's edition except in the case of the *Portrait of Himself*, the *Erasmus* and the *Willem de Vos*.¹ Moreover, the differentiation of *pinxit et fecit aqua forti* (in the case of the *Snyders*) shows that the artist was careful in his use of terms.

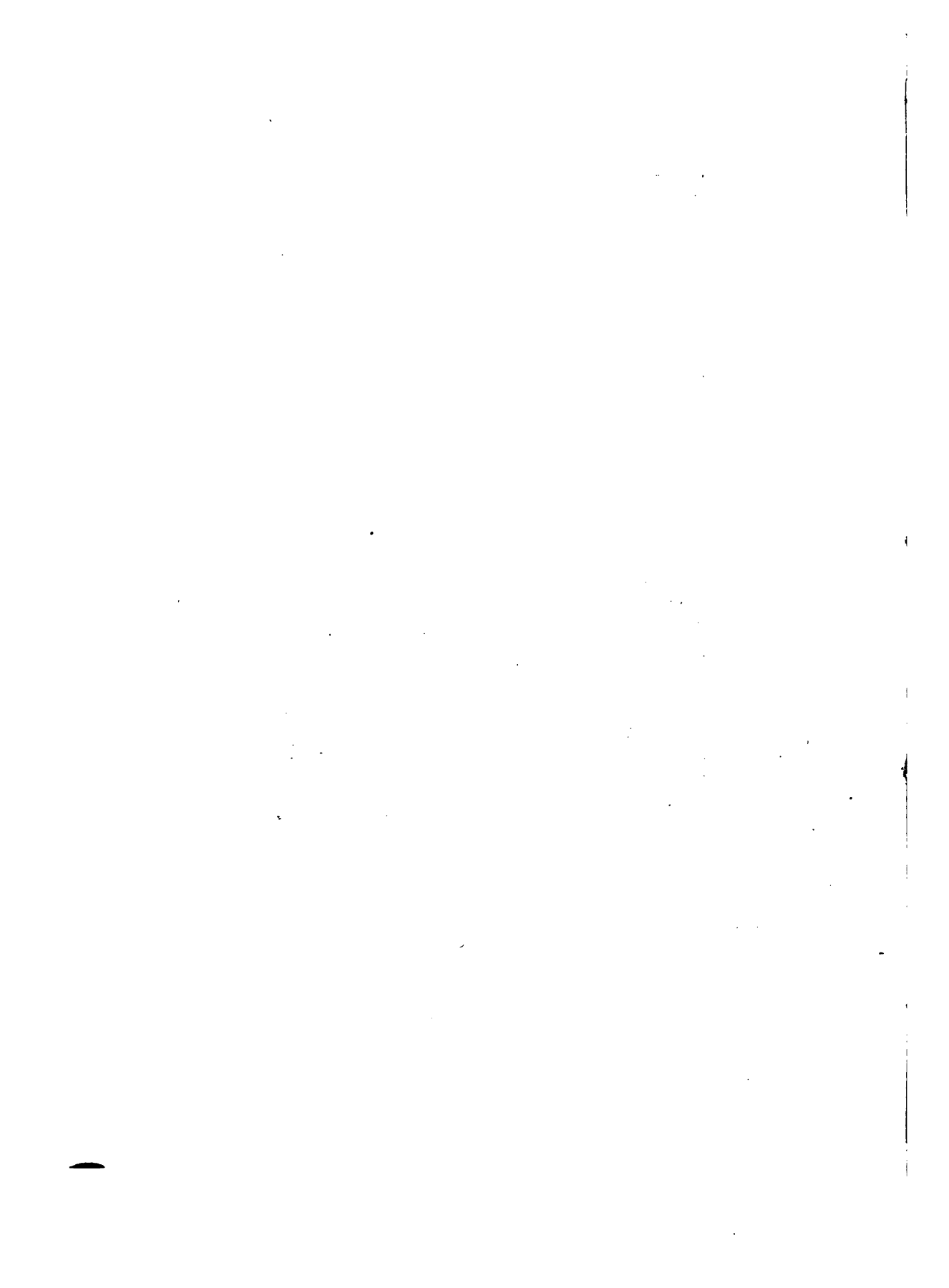
Apart from the discussion of comparative artistic quality in these three etchings, the natural inference is to accept the inscription as it stands, and not attribute

¹ The inscription on the *Le Roy* (W. p. 69, C) *Ant. Van Dyck faciem delineavit et fecit aqua forti* may be posthumous, but its very explicitness would gain it credence. But one also finds the MS. signature *Antonius Van Dyck fecit* on an impression of the first state in the British Museum. The signature on the *Reed offered to Christ* is certainly posthumous, but no other engraver's name is given. *Titian and his Mistress* is not signed at all, but as the dedication is from Van Dyck, there is every documentary reason, apart from its quality, to accept the etching as Van Dyck's.



VAN DYCK. WILLEM DE VOS

**Etching. From an impression of the first state, touched by hand, in
sepia, in the British Museum**





VAN DYCK. ANTONIS CORNELISSEN

**From the oil grisaille panel, the immediate original used in the etching,
in the collection of the Duke of Buccleuch, Montagu House**





VAN DYCK (OR LUCAS VORSTERMAN ?). ANTONIS CORNELISSEN
Etching. From an impression of the first state, with MS. lettering,
in the British Museum



to the master the etching which he did not claim. The attribution of these three etchings to Van Dyck does not in fact go back much more than a century. Moreover, in the case of the *Cornelissen*, the existence of the painting, i.e., the oil grisaille at Montagu House, supports the literal reading of the inscription. It seems to me very unlikely that Van Dyck would have prepared an oil grisaille if he himself were doing the etching, and carrying it out as far as was done in this example. This assumption would of course be invalidated if an oil grisaille were found which was certainly the original of any of the fifteen etchings signed by Van Dyck as etcher. One of the grisailles in Montagu House is a *Portrait of Himself*. But it is in the complete form, as engraved for Martin van den Enden's edition by Vorsterman (W. 79). And so, although the head is in a similar pose to the etching, the grisaille was not intended for this, but for the engraving.

Approaching the question of the same three etchings from the side of comparative quality I have alternate misgivings and confidence as to their authenticity.

My misgivings in relation to the *Cornelissen* are suggested by a comparison with the etchings of *Petrus Stevens* (engraved by Lucas Vorsterman, W. 93), and of Lucas Vorsterman's version of the *Jodocus de Momper* (W. 88) both of which present points of similarity of style, and both of which have been attributed to Van Dyck. It is hardly likely that Van Dyck is responsible for the preliminary etching of the engraved version of *Momper* as well as for the much stronger signed etching of the same subject. On the other hand it must be confessed that it differs from the rather heavily dotted manner generally met in the etching of Vorsterman's plates, e.g. *Carel de Mallery* (W. 86), and *Delmont*

(W. 78), both of which have been attributed with much less reason to Van Dyck. Van Dyck himself, in his signed etchings, uses more dotted work than in the second portrait of *Momper*, but Vorsterman's dotted work in his finished plates shows a far closer and more monotonous system than Van Dyck's. And the MS. note on the British Museum proof of the second *Momper*, i.e., *questa e la forma et grandezza*, looks very much as if it were a note of the master himself,¹ which might incline one to accept the etching as his own.

In its general treatment the *Stevens* is even more like the *Cornelissen*, and details such as the indication of the background and the rather curious outlining of the hands, are points of similarity. This hand of the *Cornelissen*, lacking as it does the significant drawing and outline of all the signed etchings, is a distinct temptation to scepticism. I do not feel that the *Stevens*, any more than the second *Momper*, has the strength that characterizes all Van Dyck's signed etchings, and we should perhaps be more justified on the whole to form our estimate of the style of Vorsterman's preliminary etching from these examples, than to expect that they would have the more regular and systematised dotting of the finished states, the only form in which most of them are known.

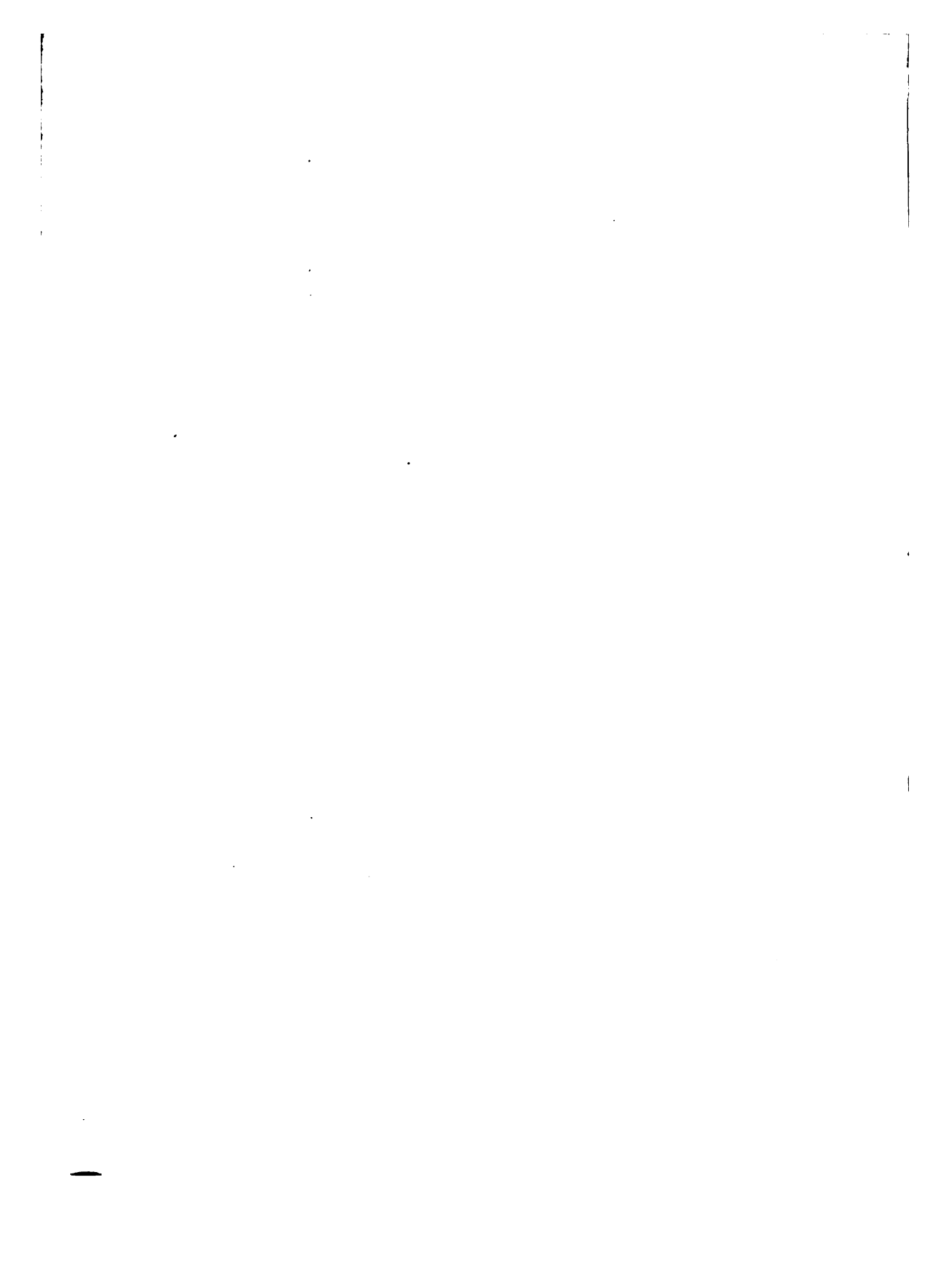
Moreover another argument against the acceptance of the etching of the *Stevens* as Van Dyck is the existence of Van Dyck's grisaille for the subject in the series at Montagu House. I would grant the *Cornelissen* a greater vigour of style than either of the others, and a remarkably close resemblance to the signed *Willem de Vos* (W. 15), but would still incline to regard Vorsterman as the author of both its etching and engraving.

¹ Cf. Van Dyck's Italian notes in his *Sketch Book* at Chatsworth.



LUCAS VORSTERMAN (OR VAN DYCK?). JODOCUS DE MOMPER

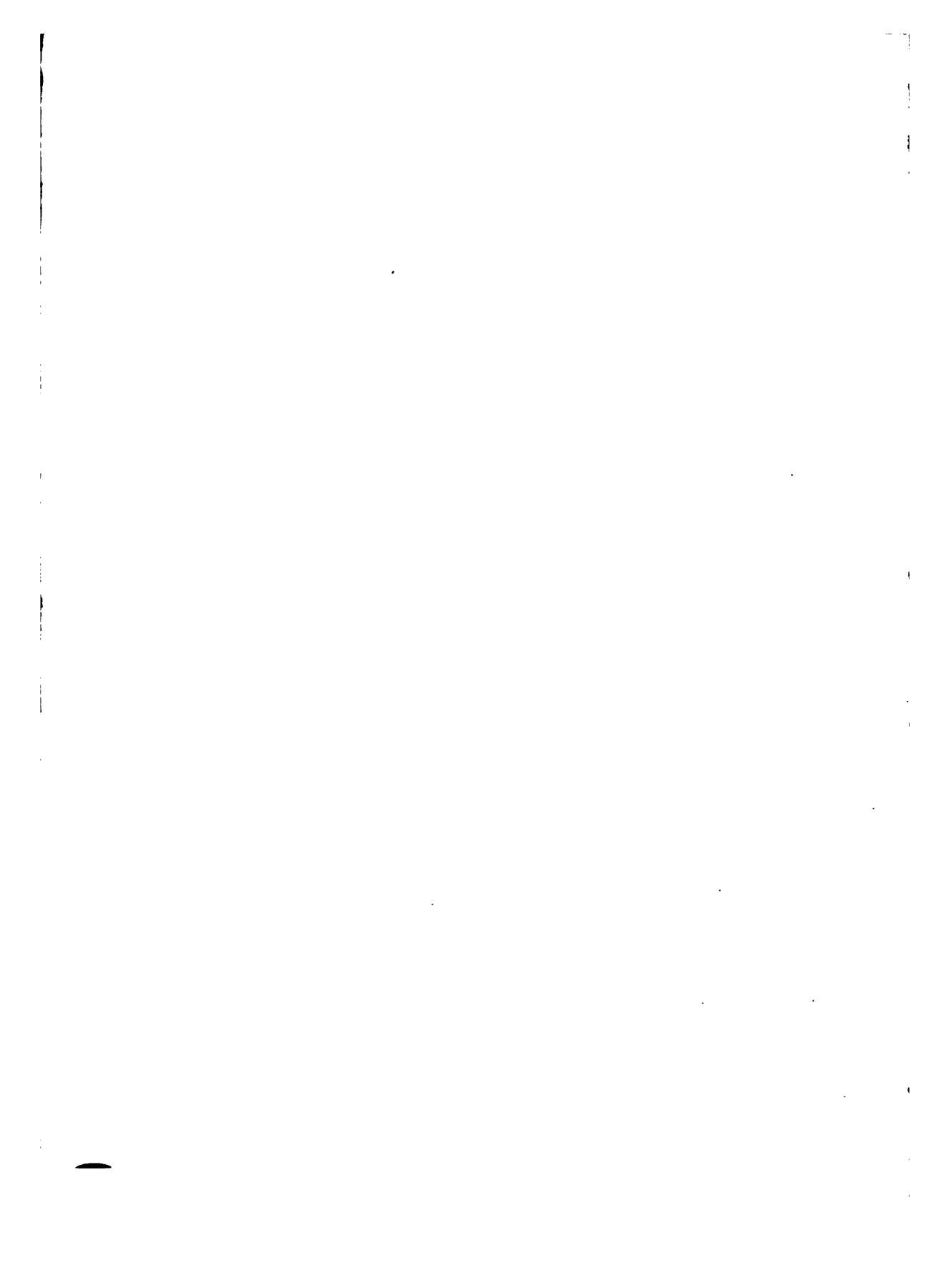
Etching. From an impression of the first state (Dutuit, first state; Wibiral, trial proof before the first state) with MS. lettering, in the British Museum. Signed, in its later states, by Lucas Vorsterman





VAN DYCK. JODOCUS DE MOMPER

Etching. From an impression of the first state in the British Museum



Of the *Waverius* only two proofs of the first state are known to me, one at Chatsworth, the other in the collection of Baron Edmond de Rothschild at Paris. In the second state, reproduced, there are already touches of the burin on the face, which are without doubt from the hand of Paul Pontius, who completed the subject in engraving. The etching, seen in its purity only in the first state, is remarkably near Van Dyck in style. Yet there is a certain timidity in its manner which fosters one's doubts. In general Pontius's plates show a much purer system of line-engraving than Vorsterman's, and I cannot refer to another preliminary etching of any of his plates in this style.

It is curious that Vorsterman himself engraved and signed with his monogram the preliminary stages of one of the plates of *Philippe Le Roy* (W. 185), which was completed by Pontius. But the etching of the *Waverius* is more delicate than anything by or attributed to Vorsterman, and I would sooner regard the whole work of the *Waverius* as by Pontius, than suggest so complex a solution. In any case, as far as preliminary etching goes, Paul Pontius is a somewhat unknown quantity, so that if one does not regard the *Waverius* etching as worthy of Van Dyck, the most natural resource is to accept it as by Pontius.

The *Antoine Triest* seems to me a distinctly stronger etching than the *Waverius*, and I incline to doubt its authenticity less than either the *Waverius* or *Cornelissen*. But the second plate of *Jan Snellinx* (W. 37) shows one how nearly Pieter de Jode approached Van Dyck's style of etching, so that even in the case of the *Triest*, elaborated by the same engraver, I cannot entirely avoid scepticism, or at the most would keep an open

mind. Both the *Waverius* and the *Triest* follow large pictures by Van Dyck (both at Petrograd) more closely than most of the subjects in the Iconography which were ultimately based on larger paintings, but that can hardly be regarded as seriously impugning the possibility of Van Dyck starting the plates with his own etching.

I have brought forward no clinching arguments against the authenticity of any of these three plates (*Cornelissen, Triest, and Waverius*) on the basis of quality. But the number of small misgivings may amount to more when added to the earlier argument from the documentary side of signatures alone. On the other hand the Italian MS. note on the British Museum impression of the etching of Vorsterman's *Momper* (W. 88) is a pivot round which the argument might easily swing the other way.

There only remain two other etchings attributed to Van Dyck which we have not already discussed, i.e. the copy of the head of *Philippe Le Roy* (W. p. 69, C. I. copy), and the version of *Jan Snellinx* engraved by Pieter de Jode (W. 37).

The *Le Roy* is a good copy in reverse from the first state of Van Dyck's etching, with plenty of vigour, but entirely without the subtlety of the original. It has been suggested that Van Dyck repeated the subject after an unsatisfactory essay. But this would not, I am sure, account for the complete difference in quality between the two. There is none of the significant force of the undisputed etching, in the outline of the face in the other version, and I could not for a moment regard the latter as other than a copy.

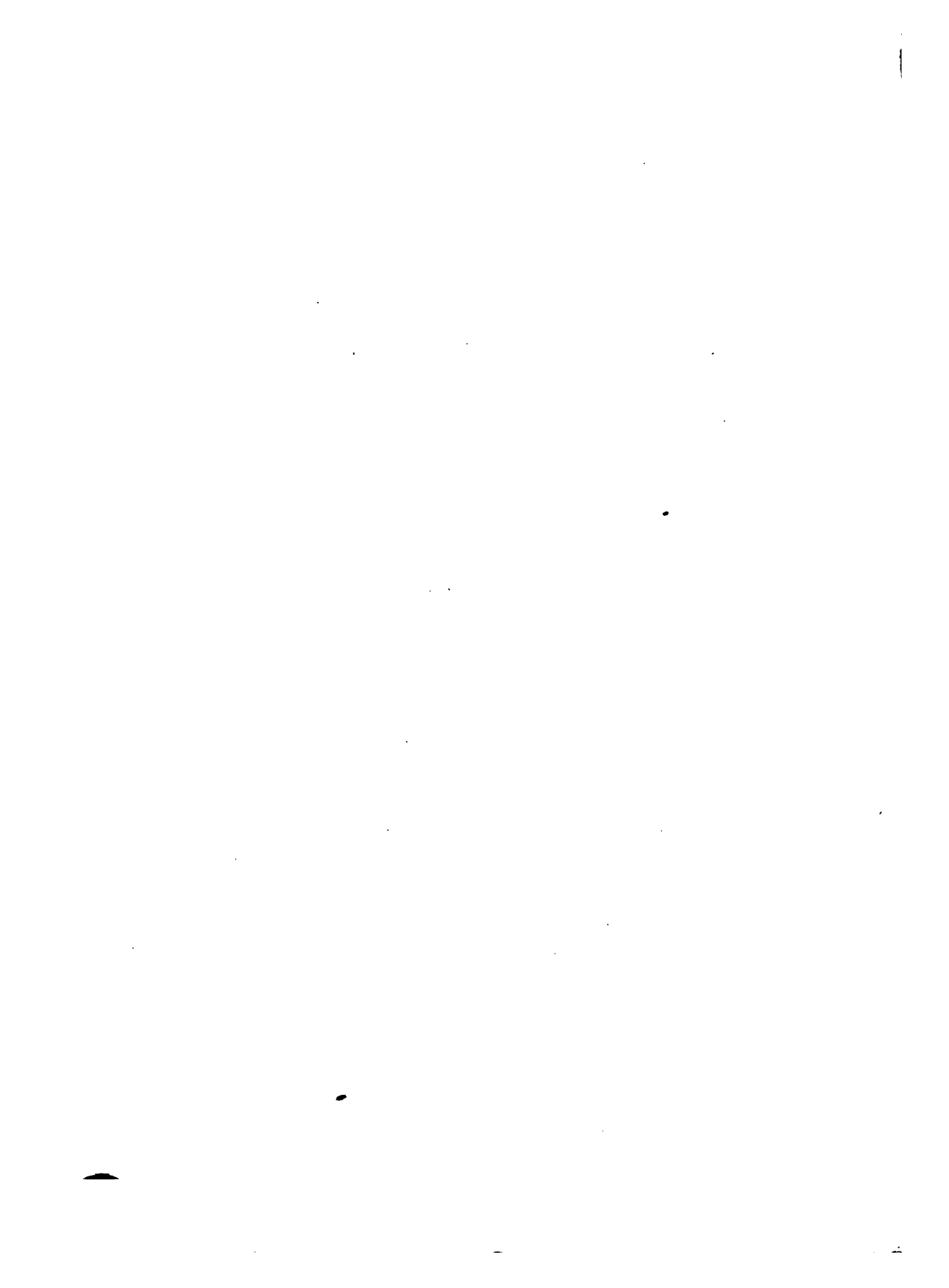
The etching of Pieter de Jode's version of *Jan Snellinx*



VAN DYCK (?) AND PAUL PONTIUS. JAN WAVERIUS

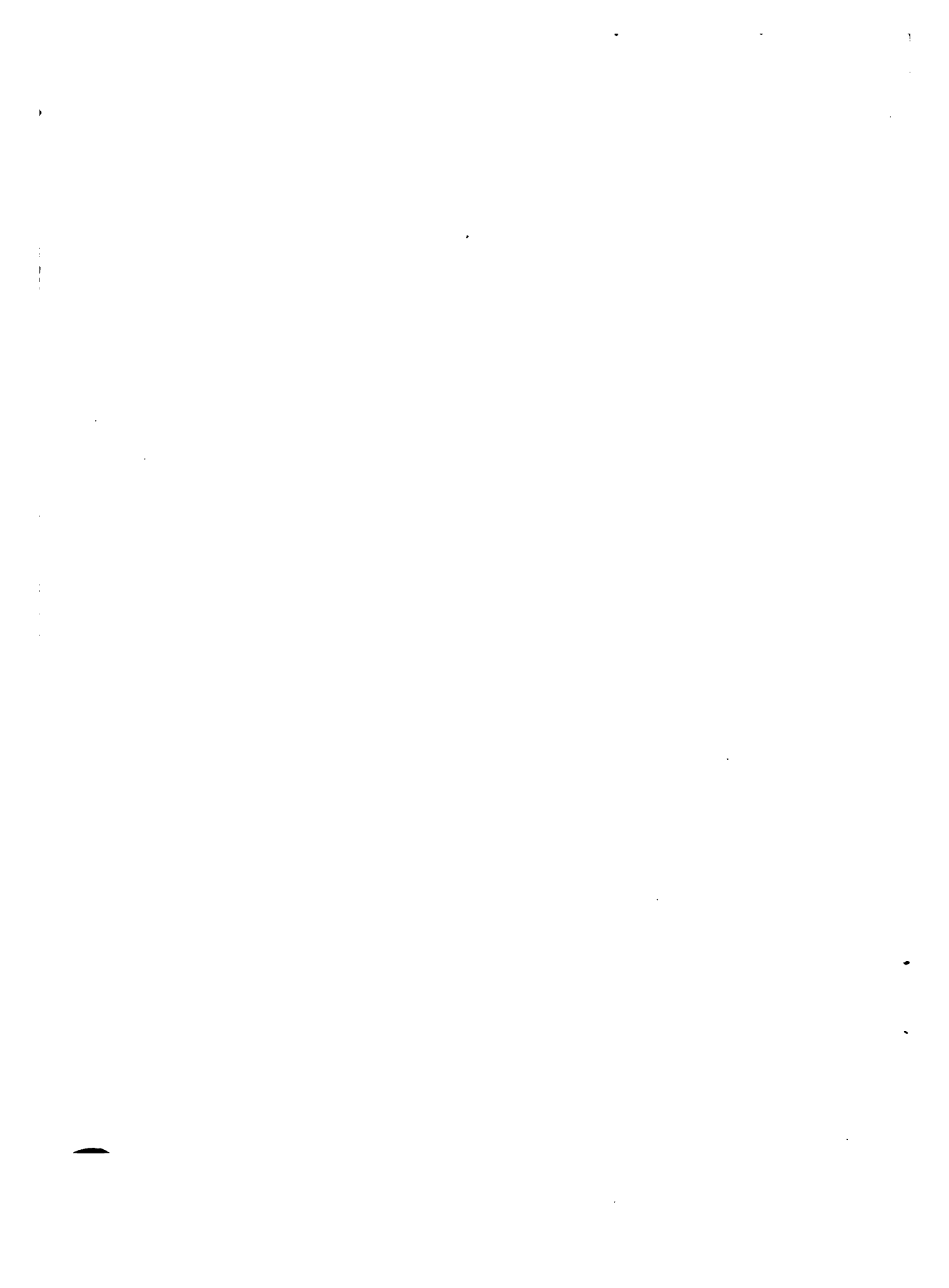
Etching and line-engraving. From an impression of the second state, touched by hand, in light sepia, Indian ink and body colour, in the British Museum

There are already touches of the graver, on the face, in this state, which are, without doubt, by the hand of Paul Pontius, who completed the subject in engraving. The first state, in pure etching, is only known in two impressions, in the collections of the Duke of Devonshire, and Baron Edmond de Rothschild





VAN DYCK. PHILIPPE LE ROY
Etching. From an impression of the first state with MS. lettering,
in the British Museum



(W. 37) is remarkably good, and very closely resembles Van Dyck in its method. But it lacks the real vigour of the master's touch, and as such would need the strongest document to support the attribution. It is well to leave the engravers of the Rubens school some virtue in etching in addition to their unrivalled skill in the use of the burin.

In speaking of Pieter de Jode's version of *Jan Snellinx* (W. 37), and Vorsterman's *Jodocus de Momper* (W. 88), I have carefully avoided using the term copy. They are generally described as copies of Van Dyck's etchings, but as there is very little linear correspondence in either pair, and considerable differences in the background in the *Snellinx*, it appears to me far more probable that they were based on oil grisailles no longer known. That is definitely the case with Vorsterman's version of the *Van Dyck* (W. 79), which is directly based on the Brucleuch grisaille, its head being similar but in no wise copied from the master's original etching. A fourth engraving of one of the subjects of Van Dyck's etching, the plate of *Paul Pontius* by the engraver himself (W. 59), represents the sitter in an entirely different pose to the etching, and is again immediately based on another grisaille panel at Montagu House.

Now this distinction between "copy" and "different version" has a direct bearing on one of the general questions we had already broached, i.e., Van Dyck's attitude towards his original etchings in relation to the Iconography. If the etchings had been done before the engravings (which the use of the word "copy" in regard to the latter would of course imply), then we should almost have to assume that either Van Dyck or his editor had preferred to publish the engravings rather

than the etchings, as these are the four subjects published in Martin van den Enden's series which also exist in original etchings. But, as it stands, Van Dyck might quite well have etched his plates after his engravers had reproduced the grisailles, and as Professor Singer has suggested,¹ might have done his etchings "as a sort of protest against the engravings of the Iconography." There is certainly no strong reason for believing that Van Dyck started the Iconography with the idea of doing the preliminary etching to all the plates, leaving the elaboration to his engraver, and that he only gave up this idea on experiencing its labour or its unacceptability. If he had started with this intention we should expect to find original etchings among the portraits of the first class, including Princes and Military Commanders, with which the series commenced. But this is not the case. By far the greater number of his original etchings are portraits of artists, which, if Martin van den Enden had ever issued them, would have belonged to the third class. This point cannot however be pressed to a definite conclusion as the engraving of the subjects in the three different classes need not have been chronological, even if, according to Wibiral's argument, the three classes were published as separate series in the order that we have given above.

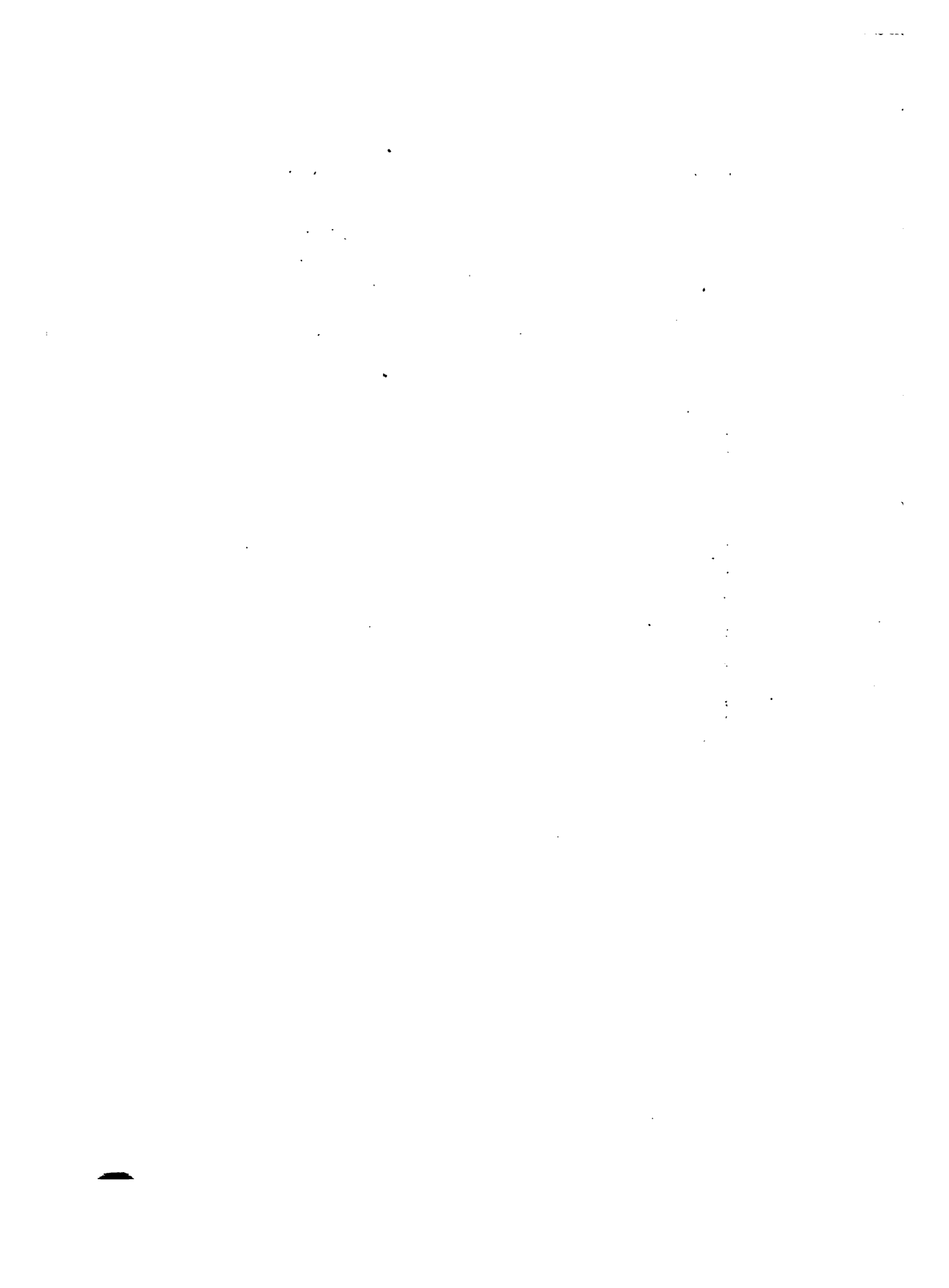
Granting for the moment that our argument has inclined to the rejection of the *Cornelissen*, *Triest*, and *Waverius*, the only generally accepted Van Dyck etchings issued by Martin van den Enden, we are somewhat less directly driven to the conclusion that Van Dyck ap-

¹ *Etchings of Van Dyck*. London (Hodder & Stoughton), 1905. The volume is the more valuable for the reproduction of several rare early proofs from private collections.



VAN DYCK. JAN SNELLINK

Etching. From an impression of the first state in the British Museum



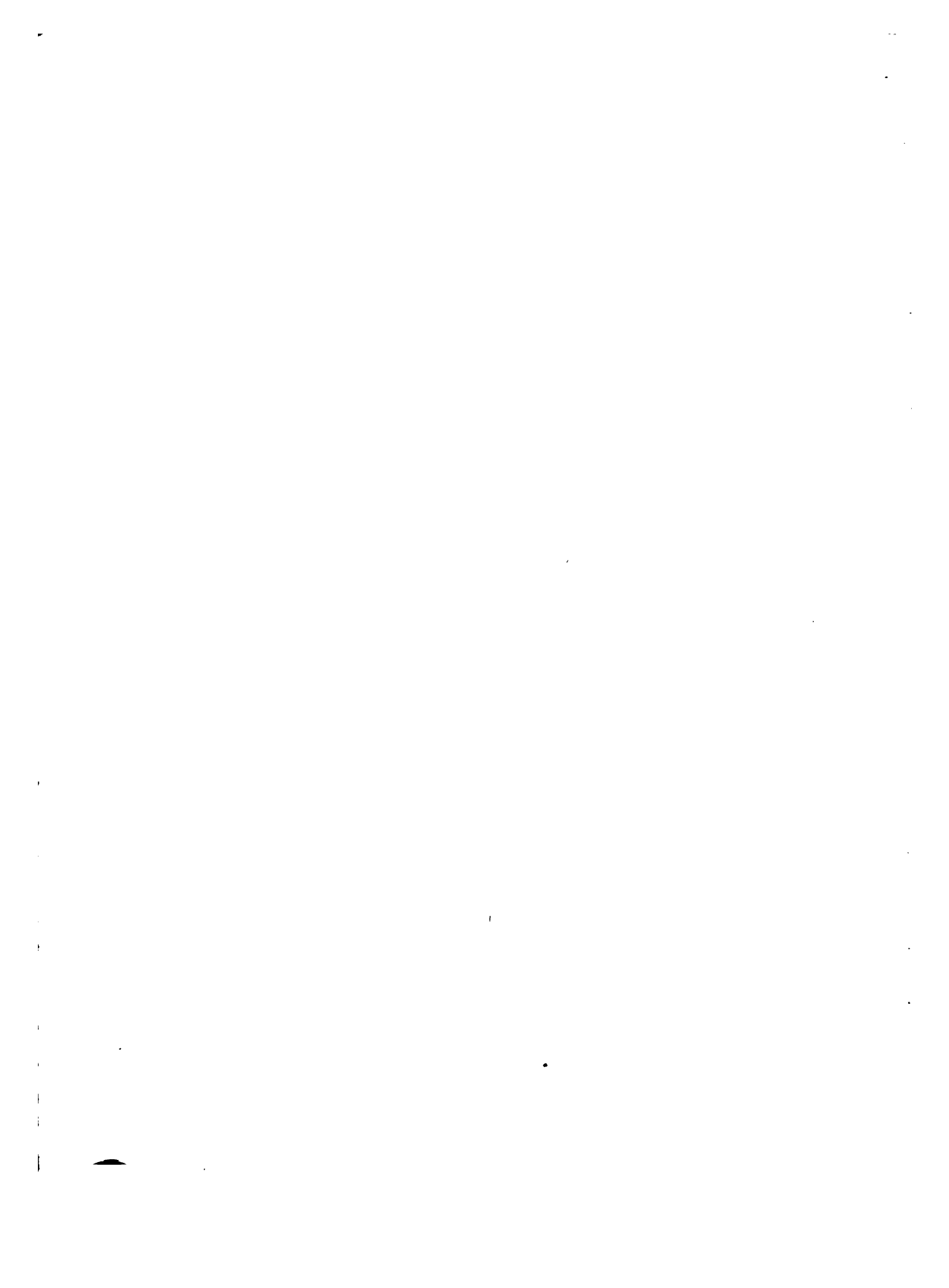


VAN DYCK (?) AND PIETER DE JODE, THE YOUNGER

ANTOINE TRIEST, BISHOP OF GHENT

Etching and line-engraving. From an impression of the second state in the British Museum

The first state, in pure etching, is only known in the counterproof in the collection of the Duke of Devonshire, Chatsworth



proved of the elaboration of his original etchings by the engravers. He may have been more ready to touch the early etched states of these three portraits, with a view to their obscuration beneath heavy line-engraving, if they were done from the outset by other engravers than himself simply with the idea of reproducing a painting or oil grisaille. The touched proof of his *Portrait of Himself* in the British Museum shows that he certainly sanctioned elaboration in this case, but it was of course an exceptional instance, where his own portrait was required to embellish a title-page. We have already discussed the probabilities of Van Dyck's part in the engraving of four of the fifteen signed etchings of Hendrick's edition of the *Iconography*, but considering that ten of the fifteen suffered no drastic elaborations at all, we may infer that Van Dyck's feeling was on the whole in favour of the unadulterated style of these examples. If he sanctioned some elaborations on the basis of his original etching, it may have been partly owing to the pressure of his publisher, or the outlook of the purchasing public, who desired finished plates in the conventional manner. Happily this pressure did not overwhelm the more purely artistic attitude. Martin van den Enden may have failed to persuade Van Dyck to submit the majority to the engravers' embellishments, and consequently may not have wished to include them with the uniform series. And Van Dyck may himself have been convinced of the artistic superiority of the style of his portrait etching over the finished engravings demanded by the public taste, and may have done them from the inception more for their own sake than with any desire of issuing large editions with the rest of the engravings. Certainly during his lifetime such was the

case, and he must have remained in possession of the original plates, pulling occasional impressions, the rare proofs before publisher's address, sometimes before all etched letters, and occasionally with his own autograph signature, for the rare appreciators of these finest flowers of his genius.

If Van Dyck sinned, even in these most perfect of his works, it was through his irrepressible inclination towards the embellishment of his subjects, a fault into which he fell chiefly in the days of his popularity at the English court. Even in his etchings of Flemish artists, his Antwerp friends and contemporaries, we already feel this tendency towards idealization. Comparison of his etching of the engraver *Lucas Vorsterman*, with its dignified countenance and swagger bearing, with the somewhat wizened features of the same engraver as drawn by Lievens and etched by Frans van den Wyngaerde, will at once disclose Van Dyck's rosy vision of his sitters, that incomparable key to success. But none of the etchings shows the mannerisms, e.g. in detail such as the hands, which developed more insistently after Van Dyck's settlement in England, leading one to expect that they were for the most part the product of his activity in Antwerp between 1626 and 1632. Apart from this temptation to flattery, Van Dyck's etchings are faultless both as portrait or prints, and full of compelling inspiration. They are as modern in their style to-day as they were at the time of their production, and have remained the standard and commanded the emulation of all that is greatest among recent portrait etching.



VAN DYCK. LUCAS VORSTERMAN

Etching. From an impression of the first state in the British Museum





FRANS VAN DEN WYNGAERDE. LUCAS VORSTERMAN

Etched by Frans van den Wyngaerde, after a drawing by Lievens. Reproduced as a contrast to Van Dyck's etching of the same subject, to throw into greater relief the dignity with which Van Dyck adorns his sitters

From an impression in the British Museum



LIST OF VAN DYCK'S ORIGINAL ETCHINGS

(The authenticity of those marked with an obelus (†) is called in question: the references are to Wibiral, and Dutuit.)

- JAN BRUEGHEL, THE ELDER.....W. 1.; D. 1.
 The only elaboration in later state was the addition of an engraved background. Signed *Antonius van Dyck fecit aqua forti* (before Hendricx's edition).
- PIETER BRUEGHEL, THE YOUNGER.....W. 2.; D. 2.
 Not elaborated by an engraver. Signed *Ant. van Dyck fecit aqua forti* (before Hendricx's edition).
- † ANTONIS CORNELISSEN.....W. 3.; D. 17.
 Elaborated in etching and engraving by Lucas Vorsterman. Signed *Ant. van Dyck pinxit* (Martin van den Enden's edition, i.e., before Hendricx.) On an impression before letters in the British Museum (D. 17, II) the MS. inscription is *Ant. van Dyck pinxit. L. Vorsterman sculp.*
- SIR ANTHONY VAN DYCK.....W. 4.; D. 3.
 Head only. The composition elaborated in engraving by Jacob Neefs. The head was placed on a pedestal, and the front of the pedestal used for the title of the 'Iconography.' Signed *Ant. van Dyck fecit aqua forti* (in Hendricx's edition).
- DESIDERIUS ERASMUS. After Holbein.....W. 5.; D. 4.
 Not elaborated by an engraver. Signed *Ant. van Dyck fecit aqua forti* (Hendricx's edition).
- FRANS FRANCKEN, THE YOUNGER.....W. 6.; D. 5.
 The only elaboration in later state was the addition of an architectural cornice and an engraved background. Signed *Ant. van Dyck fecit aqua forti* (before Hendricx's edition).
- JODOCUS DE MOMPER.....W. 7.; D. 7.
 Not elaborated by an engraver. Signed *Anton van Dyck fecit aqua forti* (before Hendricx's edition).
- ADAM VAN NOORT.....W. 8.; D. 8.
 The only elaboration in later state was the addition of the dark corner of a piece of architecture. Signed *Ant. van Dyck fecit aqua forti* (before Hendricx's edition).

- PAUL PONTIUS.....W. 9.; D. 9.
 The only elaborations in later state were the addition of a regularly etched background, and graver work on the face. Signed *Ant. van Dyck fecit aqua forti* (before Hendricx's edition).
- JAN SNELLINK.....W. 10.; D. 10.
 Not elaborated by an engraver. Signed *Ant. van Dyck fecit aqua forti* (before Hendricx's edition).
- FRANS SNYDERS.....W. 11.; D. 11.
 Head only. The figure completed and the plate otherwise elaborated in engraving by Jacob Neefs. Signed *Ant. van Dyck pinxit et fecit aqua forti* (before Hendricx's edition).
- JUSTUS SUSTERMANS.....W. 12.; D. 12.
 Not elaborated by an engraver. Signed *Ant. van Dyck fecit aqua forti* (before Hendricx's edition).
- †ANTOINE TRIEST, BISHOP OF GHEENT.....W. 13.; D. 22.
 Elaborated in engraving by Pieter de Jode, the younger. Signed *Ant. van Dyck pinxit* (Martin van den Enden's edition, i.e. before Hendricx).
- LUCAS VORSTERMAN.....W. 14.; D. 13.
 The only elaboration in later state was the addition of an engraved background. Signed *Ant. van Dyck fecit aqua forti* (before Hendricx's edition).
- WILLEM DE VOS.....W. 15.; D. 14.
 Elaborated in engraving by Schelte à Bolswert. Signed *Ant. van Dyck fecit aqua forti* (in Hendricx's edition).
- PAUL DE VOS.....W. 16.; D. 15.
 Head and part of background only. Body added, and plate otherwise elaborated in etching, probably by Jan Meyssens, and in engraving in certain details by Schelte à Bolswert. Signed *Anton van Dyck fecit* (edition of Jan Meyssens, before Hendricx).
- JAN DE WAEL.....W. 17.; D. 16.
 The only elaboration was the addition of an engraved background (in State II). Signed *Ant. van Dyck fecit aqua forti* (before Hendricx's edition).
- †JAN WAVERIUS.....W. 18.; D. 23.
 Elaborated in engraving by Paul Pontius. Signed *Ant. van Dyck pinxit* (Martin van den Enden's edition, i.e. before Hendricx).

PHILIPPE LE ROY.....W. p. 69, C.; D. 6.

Head only. The body added and the plate otherwise elaborated in engraving by some anonymous artist. Signed (posthumously?) in a later state *Ant. van Dyck faciem delineavit et fecit aqua forti*. But first state in British Museum has MS. signature *Antonius van Dyck fecit*. Does not occur in any edition of the Iconography.

THE REED OFFERED TO CHRIST.....W. p. 68, A.; D. B.

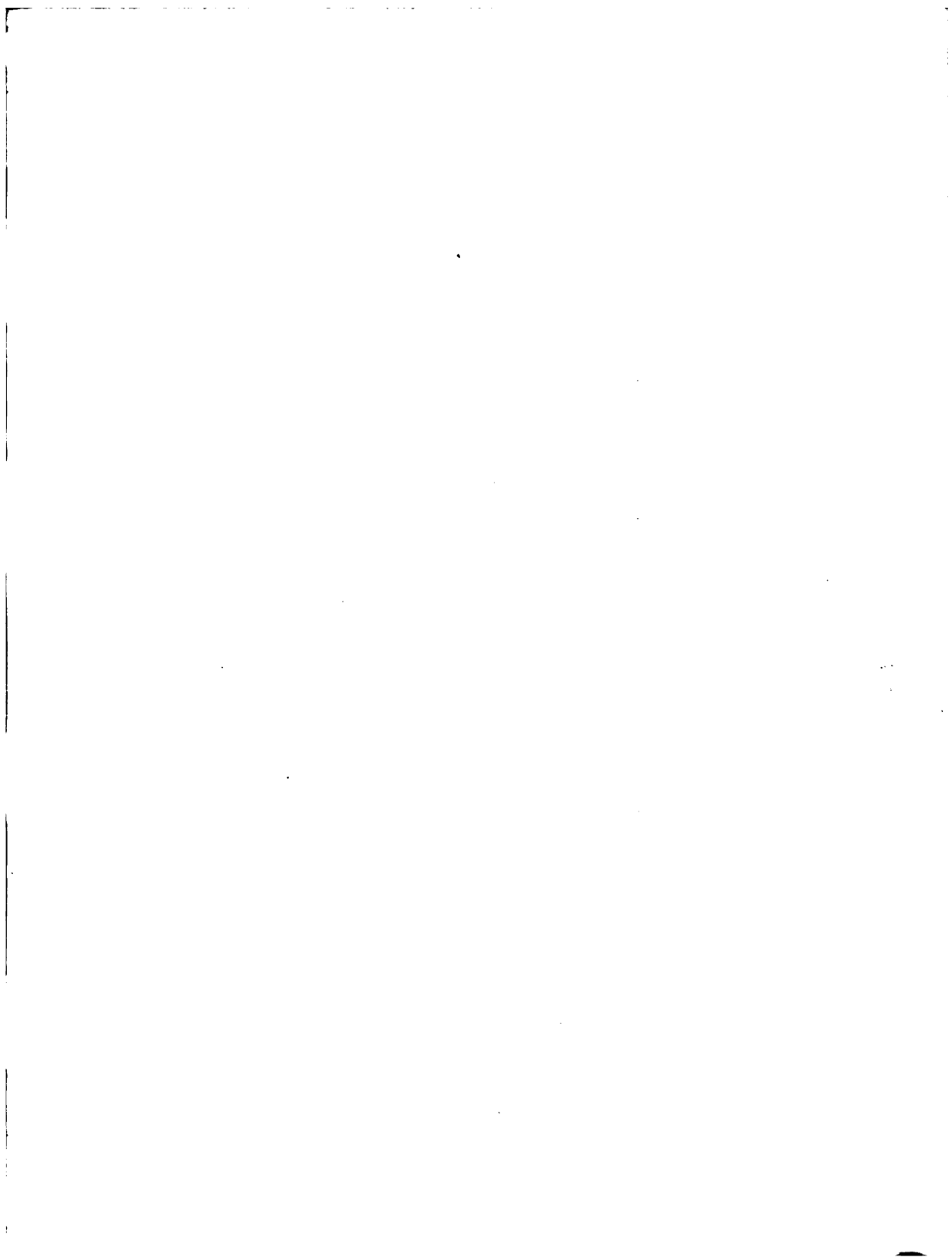
Elaborated in mixed etching and engraving by some anonymous artist (possibly L. Vorsterman). Signed (posthumously) in a later state *Anton. van Dyck invenit et fecit aqua forti*.

TITIAN AND HIS MISTRESS. After Titian..W. p. 69, B.; D. A.

Elaborated in mixed etching and engraving by an anonymous artist (but certainly the same hand as the preceding). With dedication by Van Dyck to Lucas van Uffel. No other signature. Unless a further original is lost, the etching may have been based on the picture attributed to Titian in the collection of Captain Archibald Morrison, at Basildon Park (Third National Loan Exhibition, Grosvenor Gallery, 1914-15, No. 32; Crowe & Cavalcaselle, *Titian*, London, 1877, Vol. II, pp. 138, 139; Gronau, *Titian*, London, 1904, p. 231). I have kept to the usual title applied to the etching, but the subject has also been called *Titian and his Daughter*, possibly in allegorical reference to Lavinia's early death.

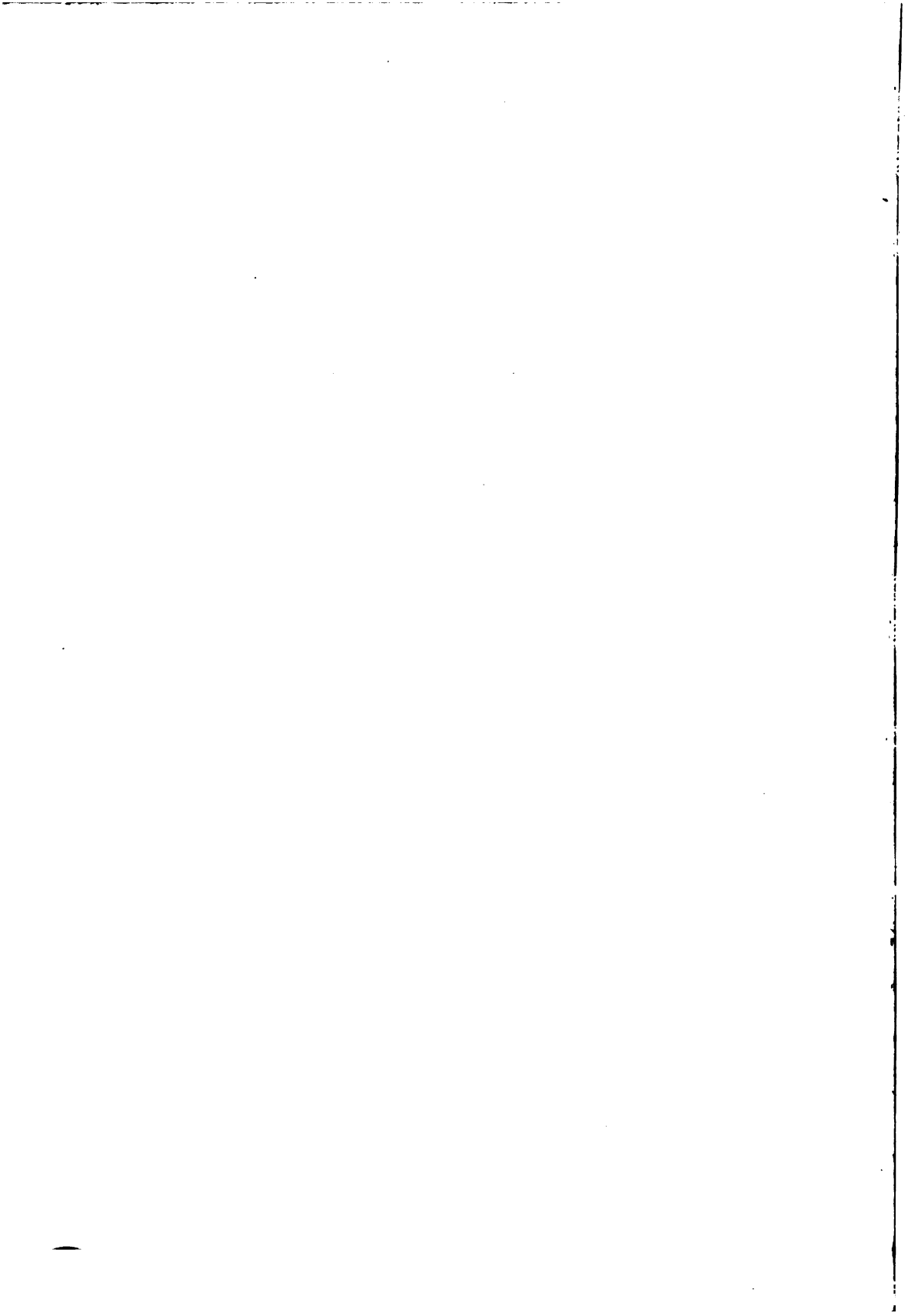
THE PRELIMINARY ETCHING OF THE FOLLOWING EN-
GRAVINGS HAS BEEN ATTRIBUTED TO VAN DYCK, BUT
ON LITTLE FOUNDATION

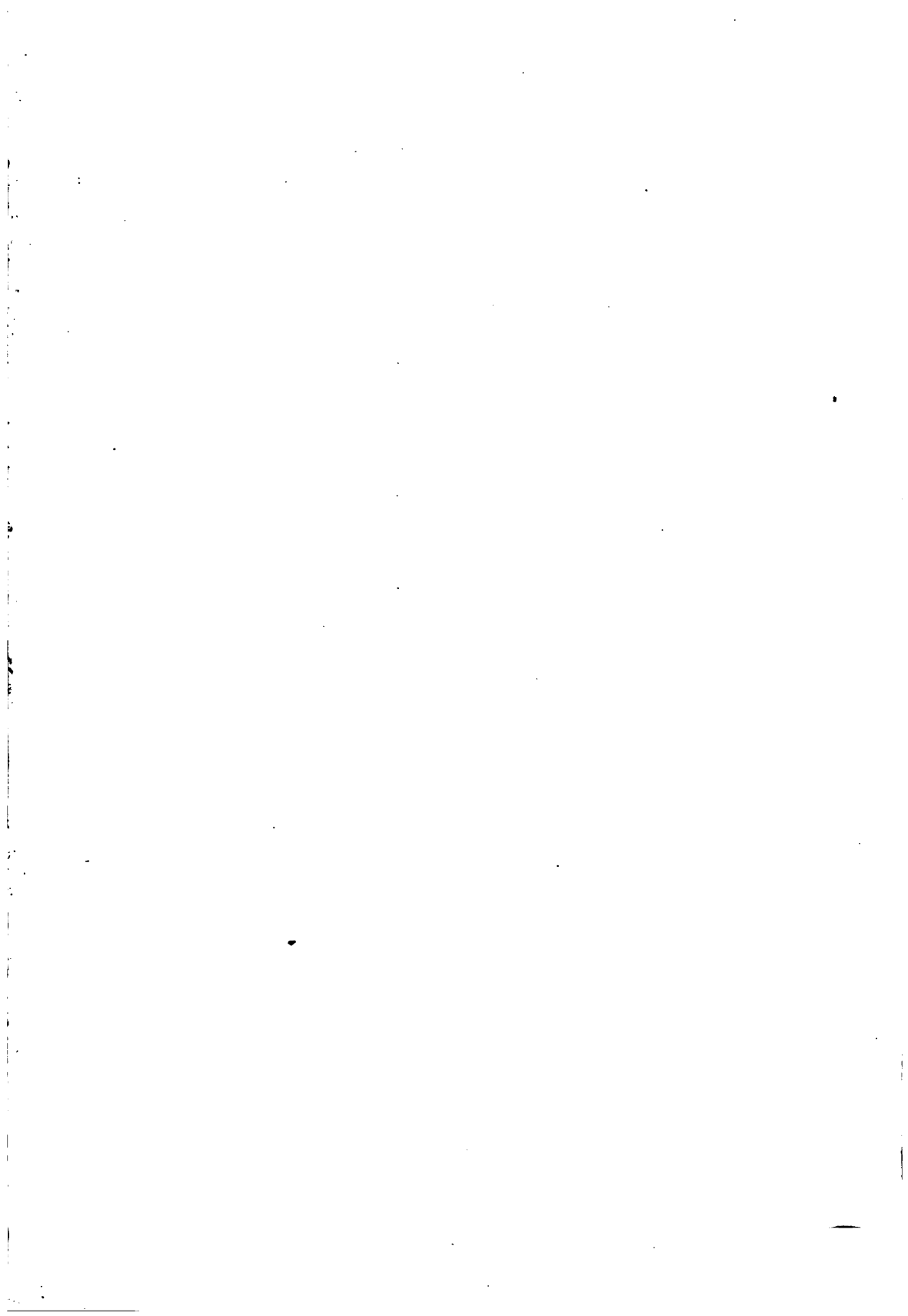
- PHILIPPE LE ROY W. p. 69. C. 1 (copy).
The second plate, showing the head alone.
- JAN SNELLINK W. 37.
Signed by Pieter de Jode. The same subject as Van
Dyck's etching (W. 10).
- DEODATUS DELMONT W. 78.
Signed by Lucas Vorsterman.
- CAREL DE MALLERY W. 86.
Signed by Lucas Vorsterman.
- JODOCUS DE MOMPER W. 88.
Signed by Lucas Vorsterman. The same subject as Van
Dyck's etching (W. 7).
- PETRUS STEVENS W. 93.
Signed by Lucas Vorsterman.



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Van
Dyck

His
Original
Etchings
and his
Iconography

By
Arthur M. Hind

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